HANDEL
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EDITION.
C. H. H. PARRY.
AGAMEMNON
THREE SHILLINGS.
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BACH
MOZART BEETHOVEN HAYDN
SPOHR MENDELSSOHN WEBER

PRODUCED AT THE GLOUCESTER FESTIVAL, 1892.

JOB

AN ORATORIO

FOR TREBLE, TENOR, BARITONE, & BASS SOLI, CHORUS, & ORCHESTRA

BY

C. H. H. PARRY.

Price Two Shillings and Sixpence.
Full Score and Orchestral Parts may be had on hire.

THE TIMES.

The whole monologue is an extraordinary exhibition of sustained power and effect, such as very few composers of any period have surpassed. . . . The various instances of God's omnipotence are treated with consummate skill, and a fine climax is reached at the words "Then shall God also confess that thine own right hand hath saved thee," which are set to a passage of broad seven-part writing, without accompaniment. . . . The impression produced by the work was very great, and it must be said deliberately that recent years have not seen a composition more free from flaw or weak point of any kind.

DAILY TELEGRAPH.

Dr. Parry's music is of the sort which cannot readily be dealt with by a critic who would do it justice. In its general character, in its details, and in special peculiarities, it calls not for a hurried, but for a leisurely survey. The reason is that our brilliant English composer—perhaps the foremost musical man in these islands—never brings forward a new work which can be labelled as belonging to such-and-such a category and then put on its proper shelf with a few common-place words. Whatever Dr. Parry does has a stamp of its own, and the stamp, I do not hesitate to say, is that of genius—that of a man who thinks for himself and has thoughts which, unlike many others, it is worth while to express. . . . It made to-day a profound impression upon an audience which included a host of musicians drawn from all parts by the reputation of our "English Bach."

STANDARD.

To describe the numberless changes of time, rhythm, and manner would be impossible, the music sometimes rising almost to fury, and then quieting down with sobbing accents as the mood of the afflicted Patriarch changes. Mention, however, must be made of an exquisite melody in D flat, given out by the violoncellos, and supported by the trombones *pianissimo*, at the words "Man that is born of woman." This is truly a bit of inspiration, such as only comes at rare intervals even to a gifted composer. . . . That "Job" will materially add to the composer's growing reputation may be said with confidence; it is an honour to English art, lofty in conception, and masterly in execution.

MORNING POST.

His setting of the beautiful lines "Man that is born of a woman is of few days," to quote only one instance, is a marvel both of beauty and appropriateness. The succeeding scene, in which the answer of God from the whirlwind is set for the full chorus, is also portentous in length, but in this the picturesqueness and variety of the words have helped the composer immensely. They would indeed inspire any musician, and in Dr. Parry's hands they form the text of the most remarkable piece of writing that he has yet given us. It is impossible within the limits of a brief and hurried notice to do justice to this astonishing chorus. The general verdict will no doubt declare "Job" to be Dr. Parry's masterpiece.

DAILY CHRONICLE.

It literally teems with beautiful phrases—in fact, the possession by Dr. Parry of the inestimable gift of melody has, I am inclined to think, never been so evident as in the verses commencing "Why died I not?" and "Man that is born of woman." . . . From whatever point of view it may be criticised, "Job" is thoroughly worthy the composer of the stupendous "De Profundis."

THE GUARDIAN.

As for the music, it is worthy at all points of the composer of the "De Profundis." . . . The ballad in the second scene is preluded by a charming solo for clarinet, and breathes throughout a spirit of exquisite freshness and simplicity. . . . One of the most effective passages in the work is the interview between the messenger and *Job*, which Dr. Parry has set to music of the rarest tenderness. . . . *Satan's* invocation of the winds is a brilliant declamatory solo, admirably orchestrated; but an even higher level is reached in the noble chorus that concludes the second scene, "See the clouds that sweep o'er the heavens." . . . Those wonderful "lamentations," in which the speaker sounds the very depths of heroic despair, have inspired the composer with a chain of musical phrases invariably dignified and at times rising to heights of real tragic grandeur and lofty ecstasy. . . . Very powerful and impressive again is the long chorus in the last scene, in which the unfailing picturesqueness and variety of the orchestration shows a decided advance on any of Dr. Parry's previous works. The great sombre chords which follow the words "The waters are hid as with a stone, and the face of the deep is frozen," are a veritable inspiration, while the passage, "Hast thou given the horse strength?" is treated with intrepid and irresistible vigour.

THE ATHENÆUM.

It opens with a theme of striking grandeur, fully scored for orchestra and organ. . . . The work of destruction is described in two wonderfully energetic and descriptive choruses, separated by an equally vigorous air for *Satan*. . . . The "lamentation" is not only one of the longest declamatory solos in existence, but also one of the finest. . . . An episode in D flat commands special attention by reason of its wonderful melodic beauty and expressiveness, and there are many other points from which admiration cannot be withheld, though to describe them would be impossible without copious illustrations in music type. . . . That Dr. Parry has written nothing finer than "Job" is generally admitted, and his boldness in dispensing with set airs, fugal choruses, and an elaborate *Finale* is abundantly justified by results; indeed, he might say, with Haydn, that "the rules are all my obedient, humble servants."

THE MUSIC

TO THE

AGAMEMNON OF AESCHYLUS

AS PERFORMED IN THE NEW THEATRE, CAMBRIDGE,
NOVEMBER 16—21, 1900,
BY MEMBERS OF THE UNIVERSITY:

COMPOSED BY

C. HUBERT H. PARRY,

M.A., MUS.D., D.C.L.

THE ENGLISH VERSION BY
H. J. EDWARDS, M.A.

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1900.

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AGAMEMNON.

No. 1. INTRODUCTION.

II.

ff
dim.
dolce.
p
Animando.
cres.

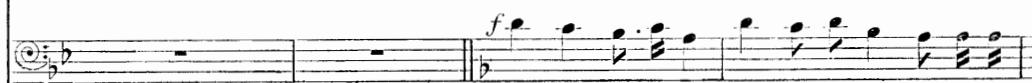
Tempo 1mo.
mf
cres.
cres.
ff Largamente.
dim.
p
sempre dim.
Lento.
pp

V.

ACT I.—Scene II.

- ων χι - λι - ο - ναύ- την τῆσδ' ἀπὸ χώ-ρας ἦ - ραν, στρατι-ῶ - τιν ἀ -
band ma - ny a thou-sand forth from the coun - try start- ing, on a mis - sion of
cres.
- ρωγήν, μέ-γαν ἐκ θυ - μοῦ κλά - ζον - τες Ἄ - ρη, τρόπον αἰ - γυ-πι-ῶν, οἵτ'
cres.
res - cue ; for the call to arms came loud from their heart, as the vul - tures cry, when
cres.
ἐκ- πα-τί- οις ἄλ- γε- σι παί-δων ὕ- πα - τοι λε- χέ-ων στροφο-δι-νοῦνται πτερύ -
far from the world in pit - i - ful pain o'er the ey - rie on high in a ring they fly, hith-er
dim.

- γων ἐρ-ετ-μοῖ-σιν ἐ-ρεσ-σό-με-νοι, δεμ - νι-ο-τή-ρη πόνον ὀρ-τα-λί -
thith-er up-borne by an oar-age of wings, since . . of the nest-lings, of the la-bour of
- χων ὀ-λέ-σαν-τες· ὕ-πα-τος δ'ἀ-ΐ - ων ἤ τις Ἀ-πόλ-λων ἤ
love they are plundered. And a god from a-bove hear - eth—A-pol - lo, or
dim.
Πὰν ἢ Ζεὺς οἰ - ω - νό-θρο-ον γό-ον ὀ - ξυ-βό-αν τῶν - δε μετ-οί-κων
dim.
Pan, or Zeus—the noise of the dirge from the folk of the sky shril - ly re-sound-ing,
dim.

ὑσ - τε- ρό-ποι-νον πέμ-πει παρα- βᾶ-σιν Ἐ-ρι- νύν.
and to a-venge them he send-eth a fiend on the sin- ners.
cres.
sostenuto.
οὔ- τω δ' Ἀ-τρέ-ως παῖδας ὁ κρείσσων ἐπ' Α-
So he vis-it-eth false Al-ex-an-der in his
rit.
- λεξ - άν - δρῳ πέμ-πει ξέ-νι-ος Ζεὺς πο-λυ-άν - ορ-ος ἀμ - φὶ γυ-ναι- κὸς
pow'r di - vine, for help of a home, yea, for a wo - man of ma - ny a mas - ter:

cres.
πολ-λὰ παλαίσμα-τα καὶ γυι - ο-βα-ρῆ, γόνα- τος κονί - αι - σιν ἐ -ρει - δομ-έ -
cres.
Long is the strug-gle, and O, wea - ry the limbs, and the knee in the dust of the earth ev - er
cres.
- νου δι-α-κναι - ο- μένης τ' ἐν προτε- λεί- οις κάμα-κος, θή - σων Δα-να -
prest; and in pre - lude the shaft snap - peth a - sun - der, in the dead - ly strife of the
A
- οῖ - σι Τρω-σί θ' ὁ-μοί - ως.
Greeks and Tro-jans to-geth - er.
A
ff
poco rit.

Meno mosso.
a tempo.
ἔσ-τι δ' ὄ-πη νῦν ἔσ-τι· τελεῖται δ' ἐς τὸ πεπρωμένον·
Now is the hour of patience; the is-sue waiteth on des-tin-y:
Meno mosso.
a tempo.
οὔθ' ὑ-πο-καί-ων οὔθ' ὑ-πο-λεί-βων οὔ-τε δα-κρύ-ων ἀ-πύ-ρων ἱ-ε-
not by a burn-ing, not by a pour-ing, not by a mourn-ing, can a mor-tal ap-
cres.
-ρῶν ὀρ-γὰς ἀ-τε-νεῖς παραθέλξει.
cres.
-pease the wrath of a rite un-a-chiev-ed.
cres.

Tempo 1mo.
ἡ - μεῖς δ' ἀ- τί-ται σαρ - κὶ πα-λαι- ᾶ
And we, set a-side, fee - ble and fail - ing,
Tempo 1mo.
dim.
R.H.
τῆς τότ' ἀ-ρω- γῆς ὑ- πο-λειφθέν- τες μίμ - νο-μεν ἰσ- χὺν ἰ - σό-παι-δα νέ -
cast from the ser - vice, here in the home- land wait, ev - er rest - ing on our staves, ve - ry
- μον - τες ἐπ- ὶ σκήπτροις. ὅ τε γὰρ νε- α- ρὸς μυ- ε - λὸς στέρ -
help - less, ve - ry child - like. For the cour - age of youth in the soul up -

- νων ἐν-τὸς ἀ-νᾴσ-σων ἰ - σό-πρεσβυς, Ἄρης δ' οὐκ ἔ - νι χώ -ρᾳ, τό θ' ὑ -
- rais'd pre-sent-ly di - eth in an old man ; and War is gone from our land : and the
pp
- πέρ- γη- ρων φυλ - λάδος ἤ - δη κα-τα-καρ-φο-μένης τρί-πο-δας μὲν ὁ -
pp
end of life, dy - ing as au-tumn in the fall of the leaf, with a staff to its
pp
- δοὺς στείχει, παι - δὸς δ' οὐ-δὲν ἀ - ρεί-ων ὄν-αρ ἡ - με-ρό-φαν-τον ἀ -
aid three-foot - ed . . creeps, weak as an in - fant, as a dream that is seen in the

B
- λαίνει.
daytime.
mf
σὺ δέ, Τυνδάρε-ω θύ-γατερ, βασί -
Tell us, daughter of Tyn-darus, now, tell us,
B
mf
cres.
f
- λει - α . . Κλυ-ται-μήσ-τρα,
la - dy . . Cly-taem-nes - tra—
f
mf
τί χρέ- ος ;
is it need?
τί νέ- ον ;
is it news?
τί δ' ἐπαισθο-μέ- νη, τίνος ἀγ - γε- λί - ας πευ- θοῖ πε-ρί-πεμπ-τα θυ -
hast thou seen with thine eyes, hast thou heard with thine ears, that thou to a thanks giv - ing
- οσ- κεῖς ; πάν-των δὲ θε-ῶν τῶν ἀσ - τυ-νό-μων, ὑ-πά-των χθονί-ων, τῶν τ'
bid - dest? For lo, of the gods that watch o'er the town from a- bove and be- low, the

poco rit.
οὐ - ρα - νί - ων τῶν τ' ἀ - γο-ραί - ων, βω - μοὶ δώ - ροι - σι φλέ -
lords of the sky, lords . . of the mar - ket, with gifts all al - tars are
cres. poco rit.
mp
- γον - ται· ἄλ - λη δ'ἄλ- λο-θεν οὐ - ρα - νο- μή - κης λαμ-πὰς ἀν -
flam - ing. Hith - er, thith - er-ward, up to the heav - en, ri - seth a
f tempo.
dim.
dim.
- ίσ - χει, φαρ-μασ - σο-μέ-νη χρί - ματος ἁγ - νοῦ μα-λα-καῖς ἀ - δό -
torch-light, nursed in - to a blaze by . . . the per-sua-sion, by the in - no-cent
dim.
- λοι - σι πα-ρη - γο-ρί-αις, πε-λά-νῳ μυ - χό - θεν βα-σι-λεί - ῳ. τού -
guile of the fos - ter-ing oil, by a gift from the store of the pal - ace. Nay,
dim. sempre.

- των λέξ-ασ' ὅ τι καὶ δυν-α-τὸν καὶ . . θέμις αἰνεῖν, παι-ών τε γε -
tell me now, if it lie in thy power, if . . it be law - ful, a truce to my
p
cres.
- νοῦ τῆσ - δε με-ρίμ-νης, ἢ νῦν το - τὲ μὲν κα-κό-φρων τε- λέ-θει, το- τὲ δ'
soul an - xious a-wait - ing; for now in a des - ert of dark - ness I lie, now a -
ἐκ θυ- σι-ῶν ἀγ- α - νὴ φαίνουσ' ἐλ - πὶς ἀ - μύ - νει φρον-τίδ' ἄ-πληστον
- fresh from the fires, in a gra-cious glow, hope . . re - ap-pear - eth, so to de - liv - er
dim.
rit.
Moderato.
τῆς θυ - μο-βό-ρου φρένα λύπης.
my soul from the can-ker re - lent-less.
Moderato.
rit.
p

στρ. α.

TENORS. *mf* *Grazioso.*

κύ - ρι - ός εἰ - μι θροεῖν ὅ - δι - ον κράτος αἴ - σι- ον ἀν-δρῶν

Mine is the sto - ry to sing of the mar - vel that came to the he - roes

mf

ἐκ - τε - λέ - ων· *p* ἔ - τι γὰρ θε - ό- θεν κα-τα-πνεί-ει πειθοῖ μολπᾶν ἀλ-κὰν

might - y in war. For in spite of my years ev - er mov - eth heav'n-sent in - spi - ra - tion

σύμ-φυ-τος αἰ-ών· ὅπως Ἀ - χαιῶν δίθρονον κρά-τος, Ἑλ-λά-δος ἥ-βας ξύμ-φρονε

mu - sic - a-wak - ing— to tell the sto - ry of the king-brothers, ev - er u - ni - ted ru - lers of

τα - γώ, C *mf* πέμ-πει σὺν δο - ρὶ καὶ χε-ρί πράκ - το- ρι

Hel - las, who were sent on a mis - sion of pun - ish-ment,

tr *tr* *mf*

mf cres.
θού - ρι- ος ὄρ - νις Τευκρίδ' ἐπ' αἶ - αν,
sent with an ar - my un - to the Troy-land.
οἰ - ω - νῶν βασιλεὺς βα-σι -
To those kings of the fleet came the
mf cres.
- λεῦ-σι νε-ῶν, ὁ κελαι-νός, ὅ τ' ἐξ - ό-πιν ἀργᾶς,
kings of the birds, this a black, and a white-back the oth - er,
φα - νέν-τες ἴκ-ταρ μελάθρων
an o - men near the pal - a- ces,
χε - ρὸς ἐκ δο - ρι - πάλ - του,
on the right man - i - fest - ed,
παμ - πρέπ - τοις ἐν ἕ - δραι - σι,
clear for all to be - hold them,
βοσ - κό - με - νοι λα - γί-ναν,
rend - ing the flesh of a hare that was
ἐ - ρι - κύ - μο - να φέρ - μα-τα, γεν - ναν,
big with the young ones with - in her;
cres.

βλα-βέν- τα λοισ - θί - ων δρόμων.
so stayed the twain their home- ward flight.
Allargando.
αἴ - λινον αἴ - λινον εἰ - πέ, τὸ δ' εὖ νι - κά - τω.
Sing me a bur - den of sor - row— but good shall tri - umph !
Allargando.
8va
f a tempo.
ἀντ. α.
Basses.
mf
κεδ- νὸς δὲ στρατόμαν-τις ἰ -
Then the seer of the host, when he
mf
- δὼν δύ - ο λή - μα - σιν ἴ - σους Ἀ - τρε - ΐ - δας μαχί -
look'd on the chil - dren of A - treus, cap - tains of men ; and a -

cres.
- μους ἐδ - ά - η λα-γο-δαί - τας πομ-πούς τ' ἀρ - χάς· οὔ - τω δ'
- gain when he look'd on the ea - gles, pair'd in tem - per, thus he
cres.
εἶ - πε τε-ρά - ζων· ' χρό - νῳ μὲν ἀγ-ρεῖ Πρι-ά-μου πόλιν
spake pro-phe-sy - ing: "This host in the ful - ness of time Priam's
mf
ἅ - δε κέ-λευ-θος, πάν-τα δὲ πύρ-γων κτή-νη πρόσ-θε τὰ δη-μι-ο -
ci - ty shall con-quer, but in the mean-while all the wealth that the peo-ple have
tr
f
mf
- πλη-θῆ Μοῖρ' ἀ-λα-πάξ-ει πρὸς τὸ βί - αι - ον·
gath-er'd, Fate in her fierce-ness sure - ly shall scat-ter:
f

D
mf
cres.
cres.
οἷ - ον μή τις ἄ - γα θε - ό - θεν κνε-φά - ση προ-τυ-πὲν στό-μι -
on - ly may not the en - vy of heav'n set a cloud on the band that shall
cres.
mf
cres.
- ον μέγα Τροίας στρατωθέν. οἴ -κτῳ γὰρ ἐ-πί-φθονος Ἄρ-τε-μις ἁγνὰ
bri - dle the Tro-jans in bat - tle. For Ar - te-mis ho - ly in pi - ty re-gard-eth
f
πτα - νοῖ - σιν κυ - σὶ πατ - ρὸς αὐ - τό- το - κον πρὸ λό - χου μο - γε -
those fleet hounds of the fath - er, greed - i - ly slay - ing a poor moth - er
f
- ρὰν πτά - κα θυ - ο - μέ - νοι - σι· στυγεῖ δὲ δεῖπ - νον
hare and the young ones to - geth - er; and ha - teth ea - gles'
f
f

αἰ - ετῶν.'
ban - queting."
αἴ - λι-νον αἴ - λι-νον
Sing me a bur - den of
f
ff
εἰ - πέ, τὸ δ' εὖ νι - κά - τω.
sor - row— but good shall tri - umph!
dim.
Tenors.
μεσῳδ.
dolce.
mf
'τό - σον περ εὔ-φρων, κα - λά, δρό - σοι - σι λεπτοῖς μα - λε -
Basses.
dolce
mf
"Yet in thy mer - cy, la - dy, to - ward the ten - der young of
mf

p
p
p
- ρῶν λε - όν- των, πάν-των τ' ἀγ - ρο - νό-μων φι- λο- μάστοις
might - y li - ons, in thy love for the whelp and the suck - ling,
cres.
cres.
cres.
θη - ρῶν ὀβ - ρι - κά-λοι - σι τερπνά, τού - των αἴ - νει ξύμ - βο-λα κρᾶναι,
in thy love for the for - est- peo - ple, O vouch - safe a pros - per- ous is - sue,
dim.
dim.
dim.
E
E
δε - ξι - ὰ μέν, κα-τά-μομ-φα δὲ φάσ-μα-τα στρουθῶν. 'I -
grant us the good, and for - give us the ill of the o - mens. O
p

- ή - ι - ον δὲ κα - λέ-ω Παι - ᾶ - να, μή τι-νας
bless - ed one, thee I en-treat, O Heal - er; grant that she
ἀν - τι-πνόους Δα-να-οῖς χρο-νί-ας ἐ - χε - νῆ - δας ἀ-πλοί-ας τεύ - ξῃ,
send not a hin - der-ing gale on the ships to en - thral them in wea - ry wait - ing;
cres.
σπευ - δομέ- να θυ-σί- αν ἑ - τέ-ραν ἄ - νο - μόν τιν' ἄ-δαι - τον, νει - κέ-ων
cres.
grant that she seek not a new sac - ri - fice, and a ban - quet for - bid - den, im - pi - ous,
cres.

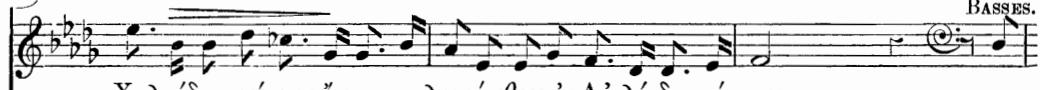
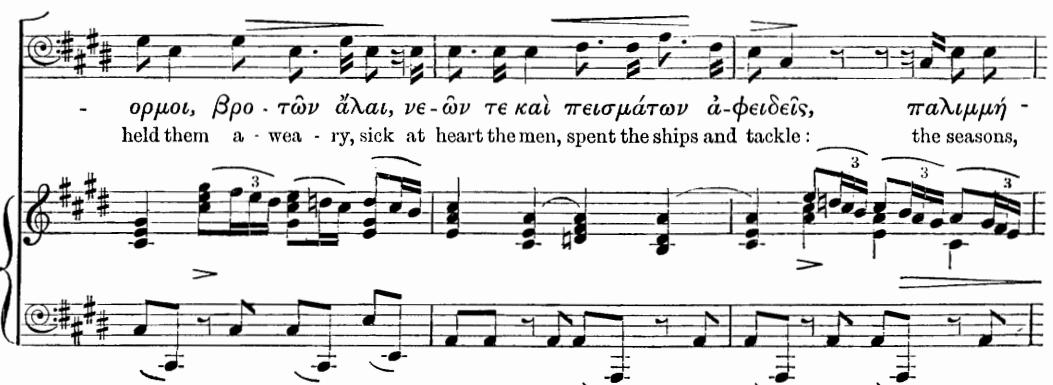
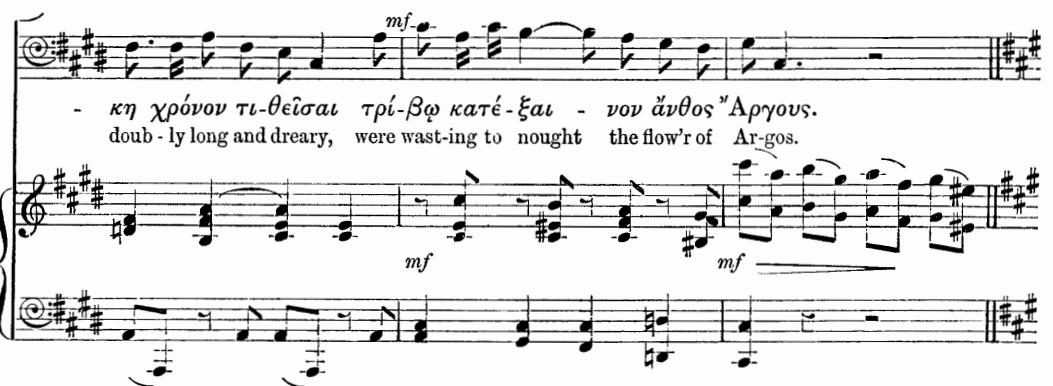
τέκ - το - να σύμ - φυ-τον, οὐ δεισ - ή - νο - ρα.
foun - tain of en - mi - ty, and of trea - che - ry.
μίμ-νει γὰρ φο-βε-ρὰ πα-λίν-ορ - τος οἰ - κο - νό-μος δο-λί - α μνά- μων μῆ -
For lo, ter - ri - ble, ev - er re - cur - ring, wrath in the dark-ness at home stays, seek-ing
- νις τεκ - νό-ποι - νος'.
ven - geance for chil - dren."
F
τοι - ά - δε Κάλ-χας ξὺν μεγά -
Thus did the pro - phet ut - ter a
cres.
p
f
sf

cres.
μόρ-σιμ' ἀπ' ὀρ - νί - θων ὁ - δί- ων οἴ -
thus to the roy - al house did he show the
cres.
- λοις ἀγ- α- θοῖς ἀπ- έ-κλαγξεν
warn - ing to tem - per a bless- ing,
cres.
cres.
- κοις βα - σι- λεί - οις·
signs of the way - side.
τοῖς δ' ὁ - μό - φω - νον
This be the chor - us:
τοῖς δ' ὁ - μό -φω - νον
This be the chor - us:
Allargando.
αἴ - λι-νον αἴ - λι-νον εἰ - πέ, τὸ δ' εὖ νι - κά - τω.
a tempo.
a tempo.
Sing me a bur - den of sor - row— but good shall tri - umph!
Allargando.
ff
ff a tempo.

στρ. β.
Moderato. Tenors.
p
cres.
Ζεύς, . . ὅσ- τις ποτ' ἐσ-τίν, εἰ . . τόδ' αὐ-τῷ φίλον κεκ-λη - μέ-νῳ,
Zeus, . . O lord un - cer-tain, by . . this name ap - prov-ed, ac - cept - a-ble,
Moderato.
p
cres.
dim.
cres.
τοῦ-τό νιν προσ εν - νέ-πω. οὐκ ἔ - χω προσει-κάσαι, πάντ' ἐ-πισταθμώ - με-νος
un - to him I raise my prayer. I can find none oth - er hope, spite of all my pon - der-ing,
dim.
poco cres.
f
mf
πλὴν Δι-ός, εἰ τὸ μάταν ἀ-πὸ φροντίδος ἄχθος χρὴ . . βαλεῖν ἐ -
none save in Zeus, if indeed the vain bur-den of fan-cy from . . the soul must
f
dim.
mf

ἀντ. β.
Basses.
p
- τη - τύ-μως. οὐδ' ὅσ - τις πά - ροι - θεν ἦν μέγ - ας, παμ -
needs be cast. Nay, the man who once was great and strong, great. .
- - - - μά-χῳ θρά - σει βρύ-ων, οὐ - δὲ λέξ - ε - ται πρὶν ὤν·
. . . . in all the pride of war— who could say he ev - er lived?
ὃς δ' ἔ - πειτ' ἔ - φυ, τρι- ακ - τῆ - ρος οἴ - χε - ται τυ- χών.
And the next in or - - der, hath found his mas - ter, and is gone.
cres.
Ζῆνα δέ τις προφρόνως ἐ-πι-νί-κι-α κλάζων τεύ - ξεται φρε - νῶν τὸ πᾶν·
Yet if a man un-to Zeus singeth hon-our de-vout-ly, he . . . shall keep his soul a right.
sf

Tenors.
στρ. γ.
p
τὸν φρο - νεῖν βροτοὺς ὁ-δώ - σαντα, τὸν πά -
Basses.
p
Un - to un - derstand - ing he guid- eth, and the
f
- θει μάθος θέντα κυ - ρί-ως ἔχειν. στάζει δ' ἐν θ' ὕπνῳ πρὸ καρδίας
world he teach - eth, that truth is born of pain. The wound a - bleeding in memory
p
f
μνη - σιπή - μων πό-νος· καὶ παρ' ἄ - κοντας ἦλ - θε σωφρονεῖν.
wakes a mind - ful im -age ; and to men com- eth truth in their despite.
p
f

δαι-μό-νων δέ που χάρις βί - αιος,
σέλ-μα σεμνὸν ἡ - μέ-νων.
'Tis perchance a fa-vour forced up - on us
by the gods who dwell a - bove.
ἀντ. γ.
Tenors.
καὶ τόθ' ἡγ - εμὼν ὁ πρέσβυς
So the el - der of the captains
νε-ῶν 'Α-χαι-ϊ-κῶν, μάντιν οὔ - τι-να ψέγων, ἐμπαί-οις τύχαι-σι συμπνέ -
of that A - chæ - an host held the pro-phet free of blame, yield-ed meek-ly to the shock of
- ων, εὖτ' ἀπλοί-ᾳ κεν - αγ-γεῖ βαρύνοντ' 'Α - χαι-ϊ-κὸς λεώς,
Fate, when his ar-my was sore stricken by fail - ing breeze and fail-ing bread :

στρ. δ.
BASSES.
Χαλκίδος πέ-ραν ἔχων παλιρρόχθοις ἐν Αὐ-λί-δος τό-ποις. πνο -
there the coast of Chal-cis, here the tideway, here the hiss of Au - lis' waves. The
G
- αὶ δ' ἀπὸ Στρυμόνος μο-λοῦ - σαι κα - κόσχολοι, νήστιδες, δύσ-
breez-es from Strymon ev-er blow - ing in i - dle har- bour, in hunger
- ορμοι, βρο - τῶν ἄλαι, νε - ῶν τε καὶ πεισμάτων ἀ-φειδεῖς, παλιμμή -
held them a - wea - ry, sick at heart the men, spent the ships and tackle : the seasons,
- κη χρόνον τι-θεῖσαι τρί-βῳ κατέ-ξαι - νον ἄνθος Ἄργους.
doub - ly long and dreary, were wast-ing to nought the flow'r of Ar-gos.
mf

mf
ἐπεὶ δὲ καὶ πικροῦ χείματος ἄλ-λο μῆχαρ βριθύτε-ρον πρόμοισιν
So, in the storm of woe, ut-ter'd the prophet answer, ut-ter'd a roy - al bur-den,
μάν-τις ἔκλαγξεν προφέρων, Ἄρτεμιν, ὥσ-τε χθόνα βάκτροις ἐ-πι-κρού-σαν-
re - me-dy hint-ing in a name, Ar-te-mis. And up-on the ground there with their wands smote
dim.
ἀντ. δ.
Tenors.
τας Ἀτρείδας δάκρυ μὴ κατασχεῖν·
the A- trei- dæ, and the tears they stayed not.
ἄναξ δ' ὁ πρέσβυς τότ'
And forthwith answered the
Basses. Meno mosso.
εἶ - πε φωνῶν·
el - der chieftain :
' βα - ρεῖ - α μὲν κὴρ τὸ μὴ πι -
" The doom is griev - ous, if I o -
Meno mosso.
dim. sempre.
espressivo.
p

dim.
- θέσθαι, βα - ρεῖ - α δ', εἰ τέκ - νον δα - ΐ - ξω, δόμων ἄγαλμα,
- bey not; and griev-ous, too, to slay my trea-sure, my child be-lov-ed;
μι- αί-νων παρ-θε-νοσ-φά-γοισι ῥείθ - ροις πα-τρῴους χέρας πρὸ
de - fi - ling so with maid - en mur-der her fath - er's fin-gers' be-fore the
mf
dim.
βω - μοῦ. τί τῶνδ' ἄνευ κακῶν; πῶς λιπόναυς γένωμαι,
al - tar. On eith - er hand is woe. How can I leave my sailors?
mf
f
dim.
ξυμ - μα - χί-ας ἁ-μαρ-τών; παυ - σα -νέ-μου γὰρ θυ - σί - ας
How can I fail my sold - iers? Now for a - bate - ment of the gale
dim.

dim.
παρθε - νί - ου θ' αἵ - ματος ὀρ - γᾷ πε-ρι-όρ - γῳ σφ' ἐ - πι-θυμεῖν
seek they a pure maid for the vic - tim, with a pas - sion that I dare not
p
στρ. ε.
Tenors.
θέ - μις. εὖ γὰρ εἴ - η.' ἐ-πεὶ δ' ἀ-νάγκας ἔ-δυ λέ -
ques-tion. May it serve them! But when the har-ness of doom was
- παδνον, φρενὸς πνέων δυσσε-βῆ τροπαί - αν, ἄ - ναγνον, ἀν-ί - ε-ρον, τόθεν τὸ
on him, a gale a-rose im - pi- ous with-in him, un - ho - ly, un-na-tu-ral; at once to
Animando.
cres.
παντό-τολμον φρονεῖν μετ - έγνω. βροτοὺς θρα - σύνει γὰρ αἰσχρόμητις
ut - ter madness his mood con - vert-ing. For men are driv- en to base de-sign-ing
Animando.
cres.
f

cres.
f
τάλαι-να παρακοπὰ πρωτοπήμων. ἔτ - λα δ᾽ οὖν θυτὴρ γε -
by help-less frenzy of soul, woe - be-get- ting. And there - fore he slew the
cres. sempre.
Animando.
cres.
- νέσθαι θυγατρός, γυ-ναι-κο-ποίνων πολέμων ἀ - ρωγὰν καὶ προτέλεια
daugh - ter of his blood, the war of vengeance for a wife as - sist-ing, slew for the fleet a
Animando.
cres.
ἀντ. ε.
p
ναῶν. λι - τὰς δὲ καὶ κληδόνας πα-τρῴ-ους παρ᾽
vic-tim. They heed not the maid-en sup-pli - ca-tions, re -
ff sf p
οὐ - δὲν αἰ - ῶ - να παρθέ - νει - όν τ᾽ ἔ - θεν - το φι-λό-μα-χοι βραβῆς.
- gard - less of all her maid-en beau - ty, her jud - ges, in the de - sire of war.

Meno mosso.
BASSES.

φράσεν δ' ἀ-ό-ζοις πατὴρ μετ' εὐχὰν, δί-καν χιμαίρας
The prayer was end-ed: the fath - er bade them up - lift the maiden

Meno mosso.

8va bassa.

ὕ-περ-θε βωμοῦ, πέπλοι-σι περιπε-τῆ, παντὶ θυ-μῷ προ-
a-bove the al-tar, up-lift her e'en as a kid: in the meanwhile a-

-νω-πῆ λαβεῖν ἀέρδην, στόματός τε καλλιπρῴρον φυλακᾷ κατασχεῖν φθόγγον ἀ-
-droop-ing she bowed in anguish; and the lips of fair-est beauty, and the voice, to shield their house from the

ραῖ-ον οἴ-κοις, βί-ᾳ χαλι-νῶν τ' ἀν-αύ-δῳ μένει.
con-dem-na-tion, they seal'd to si-lence, they seal'd with a bond.

στρ. ζ.

TENORS.

κρό-
And

- κου βαφὰς δ' ἐς πέδον χέ - ουσα ἔ-βαλλ' ἕκαστον θυ - τή - ρων ἀπ' ὄμματος βέλει φιλ -
as she loos - en'd the robe of saf- fron, up - on the slay-ers she shot forth a glance that entreated com -
- οίκτῳ, πρέπουσά θ' ὡς ἐν γραφαῖς, προσεν - νέπειν θέλουσ', ἐ-πεὶ πολλάκις πατρὸς, κατ'
- pas-sion, and plead-ing thus pic- ture-like, she seem'd in act to speak ; for lo, of -ten-times sang she be -
ἀν - δρῶ- νας εὐ-τρα - πέ-ζους ἔ - μελ -ψεν, ἁγ - νᾷ δ' ἀ-ταύ -
- fore the lords at her fath - er's high ta - ble, and with a voice
- ρωτος αὐδᾷ πατρὸς φίλου τριτό-σπονδον εὔποτμον παι - ᾶ - να φίλως ἐ -
un - de - fil - ed, ho - ly, she grac'd his li - ba - tion of blessing and wor-ship, a lov - ing

ἀντ. ζ.
τί-μα. τὰ δ' ἔν-θεν οὔτ' εἶδον οὔτ' ἐν - νέπω·
daugh-ter. The se-quel I saw not, I tell not of:
p
Andante.
τέχναι δὲ Κάλχαντος οὐκ ἄ-κραντοι. Δί -
Accomplishment crown'd the arts of Cal-chas. For
Andante.
p
- κα δὲ τοῖς μὲν παθοῦσιν μαθεῖν ἐπ - ιρ - ρέ-πει· τὸ μέλ-λον ἐ-πεὶ γέ -
so it must be that wis-dom should come by suf - fer-ing. Thou may'st, when it com - eth,
- νοιτ' ἂν κλύοις· πρὸ χαι-ρέ-τω·.. ἴ-σον δὲ τῷ προστέ-νειν.
learn of the end; till then, for-bear:.. nor seek sorrow all too soon.
dim.

p
πέ-λοι-το δ' οὖν
dim.
p
τορὸν γὰρ ἥ - ξει σύνορθρον αὐγαῖς.
For clear it com - eth with dawn ap -pear - ing.
Yet may we pray,
p
p
poco cres.
cres.
τἀ - πὶ τούτοισιν εὖ πρᾶξ-ις, ὡς θέλει . . τόδ' ἄγχιστον Ἀ-πί-ας γαί - ας . .
poco cres.
cres.
pray that the is - sue may pros - per, for the need . . of our home, the guar-di-an for - tress . .
poco cres.
cres.
. . μονό-φρουρον ἕρ-κος.
. . of the land of Ar - gos.
cres.
rit.
f

No. 3. CHORUS.

Χο.—χάρις γὰρ οὐκ ἄτιμος εἴργασται πόνων.

στεγανὸν δίκ - τυ-ον, ὡς μή - τε μέγ-αν μήτ' οὖν νε - α - ρῶν τιν' ὑ -
mesh - es to cov - er them, that nev - er a - ny man, nay, nor a babe should a -
- περ - τε - λέ-σαι μέγ - α δου - λεί - ας γάγ - γαμον, ἄ - της παν - α -
- vail to es - cape from the thrall of doom, the pi - ti - less doom of en -
- λώ - του. Δί - α τοι ξέ - νι - ον μέγαν
- slave - ment. O Lord of the strang - er I
p
mf

cres.
αἰ - δοῦ - μαι τὸν τά - δε πρά - ξαντ' ἐπ' 'Α - λε - ξάν - δρῳ τεί -
cres.
wor - ship thee, for thou hast brought base Al - ex - an - der down, long
cres.
cres.
- νον - τα πά-λαι τόξ - ον, ὅ-πως ἂν μή - τε πρὸ και - ροῦ
time with thy bow wait - - ing, that nev - er out of the due time,
f
μήθ' ὑπὲρ ἄσ - τρων . . βέλος ἠ-λί-θι-ον σκήψει - εν.
out of the true line . . might the ar-row of vengeance tra - vel.
3
3

στρ. α.
Διὸς πλα - γὰν ἔχ - ου - σιν εἰ - πεῖν,
Be-hold, the stroke of Zeus is fall - en ;
Διὸς πλα-γὰν ἔχ-ου - σιν εἰ - πεῖν,
Be-hold, the stroke of Zeus is fall - en ;
πάρ - εσ - τιν τοῦ - τό γ' ἐξ - ιχ - νεῦ - σαι.
'tis meet and right to trace the mes - sage,
πάρ-εσ - τιν τοῦ - τό γ' ἐξ - ιχ - νεῦ - σαι.
'tis meet and right to trace the mes-sage.
poco cres.
cres. agitato.
ἔ - πραξ - αν ὡς ἔ -κρανεν.
As he or-dain'd they suf - fer'd.
cres.
ἔ-πραξ-αν ὡς ἔ - κρανεν.
As he or-dain'd they suf - fer'd.

f TENORS.
οὐκ ἔφα τις θε-οὺς βροτῶν ἀξ - ι - οῦσθαι μέλειν ὅ - σοις ἀθίκτων χά -
Once a man of the gods de-clar'd that they gave not a thought to such as tram-pled on
f
- ρις πατοῖθ'· ὁ δ' οὐκ εὐ - σε-βής.
ho - li-ness: yet he knew them not.
BASSES.
f
πέφανται δ' ἐκ - τί -
For sure-ly pun - ish -
- νου - σα τόλμα τῶν Ἄ - ρη πνε-όν - των μεῖ - ζον ἢ δι - καί - ως, φλε -
- ment doth fol - low men of war that blus - ter, reck - less, o - ver-bear - ing, and
f mf cres.
- όντων δω - μά-των ὑ - πέρφευ ὑ - πὲρ τὸ βέλ - τισ-τον.
homes of load - ed lux - u - ry to wan-ton-ness o'er - flow-ing!
tr

TENORS.
f
ἔσ - τω δ' ἀ - πή - μαν - τον, ὥστ' ἀπ - αρκεῖν εὖ . . πραπίδων λα - χόν - τα.
Free- dom from woe com - eth of con - tent - ment, blend - ed with un - der - stand - ing.
tr
dim.
p
οὐ γὰρ ἔσ - τιν ἔπ - αλ - ξις πλούτου πρὸς κό-ρον ἀν - δρὶ λακτί - σαν - τι μέγαν Δί - κας βω - μὸν εἰς ἀφά - νειαν.
BASSES.
There re-main - eth no safe - guard, when in the pride of wealth a man doth spurn with the foot of scorn Right . . from her sure foun- da - tion.

ἀντ. α. Tenors.
p
βι - â-ται δ' ἁ τά-λαι-να
Temp - ta - tion ob - stin-ate com -
p
πειθώ, προ - βούλου παῖς ἄ-φερ-τος ἄ - τας. ἄ - κος δὲ
- pel-leth, the fa - tal child of sub - tle Ru - in: and ev - 'ry
dim.
πᾶν μά-ται - ον. οὐκ ἐ-κρύφ - θη, πρέ -
cure is fruit - less. And the mis - chief is
dim.
p
- πει δέ, φῶς αἰνο - λαμπές, σίνος· κα - κοῦ δὲ χαλκοῦ τρόπον τρί -
nev - er hid - den, but ghast-ly to see: and like a ba - ser met - al, by
p

poco cres.
- βῳ τε καὶ προσβολαῖς με-λαμπαγὴς πέλει δι - καιωθείς, ἐπεὶ δι -
touch - stone or cha-fing tried, it show-eth dark - er grain, in prov'd un-worth-i-ness. So
poco cres.
ω - κει παῖς πο-τα-νὸν ὄρ - νιν, πό - λει πρόστριμμ' ἄ φερ - τον
he, a wing - ed quest pur - su - ing, doth set his stamp up - on the
Animato.
cres.
ἐν - θείς. λι-τᾶν δ' ἀ - κού - ει μὲν οὔ - τις θε - ῶν·
ci - ty. To such a mor - tal no god will heark - en;
τὸν δ' ἐ - πί-στρο-φον τῶν φῶτ' ἄ - δι-κον καθαιρεῖ. οἶ - ος καὶ .
who - so do - eth these things, standeth condemn'd, a sin - ner. In such guise

. . Πάρις ἐλ - θὼν ἐς δό - μον τὸν Ἀ - τρει - δᾶν ᾔσ -
. . Pa - ris en - ter'd then the home of th' A - trei - - dæ, and
- χυ - νε ξε - νί - αν τρά - πε - ζαν κλο - παῖσι γυ - ναικός.
by the sto - len wife dis - hon - our'd the ta - ble of friend - ship.
στρ. β.
Basses.
p
λι - ποῦ - σα δ' ἀστοῖ - σιν ἀσ - πίσ - το - ράς τε καὶ κλό -
She left be - hind her . . to her coun - try - men the din of
- νους λογ - χίμους ναυ - βά - τας θ' ὁπ - λισ - μούς, ἄ - γου - σά τ' ἀν - τί - φερ - νον
spear and of shield, left the noise of na - vies, and bring - ing dow'r of ru - in

cres.
'Ι - λί - ῳ φθορὰν
un - to I - li - um,
βέ - βα - κεν ῥίμ - φα δι - ὰ πυ -
she past on light - ly thorough the
cres.
- λᾶν ἀ - τλη - τα τλᾶσα·
gates, a care - less sin - ner.
πολλὰ δ' ἔ - στε-νον τόδ' ἐν - νέ -
Of - ten would the seers up - lift a
- ποντες δόμων προ - φῆ - ται·
bur - den of lam - en - ta - tion:
Maestoso.
f
'ἰ - ὼ . . ἰ - ὼ
"A - ha! . . a - las!
Maestoso.
f
cres.
mf
δῶ - μα δῶ - μα καὶ πρό-μοι,
ah, the prin - ces, and the home!
ἰ - ὼ . . λέ - χος καὶ
A - ha! . . a - las! ah, . .

p
. . . στίβοι φιλά - νο-ρες.
. . . the couch of wed-ded love!
πά-ρεσ-τι σι - γὰς ἀ - τί - μους ἀ-λοιδόρους ἄλ -
The si - lent hus - band dis - hon - our'd and un - re - bu-king
p
- γιστ' ἀφ - η - μέ-νων ἰ - δεῖν.
stands, a mon - u-ment of woe!
πό- θῳ δ' ὑ-περπον - τί-ας
For love of a van - ish'd wife
sf
φάσμα δό-ξει δόμων ἀ - νάσσειν.
pi - ning ev - er, a phan-tom ru - ler.
p
εὐ - μόρφων δὲ κο -
Naught car - eth he for
mf
dim.
- λοσσῶν ἔχ - θε- ται χάρις ἀνδρί·
sta - tues; all the beau - ty he ha - teth;
ὀμ - μάτων δ' ἐν ἀ -
gone the feast of the

- χη - νί-αις ἔρ - ρει πᾶσ' Ἀφρο - δί - τα.
eyes a-way, and gone, gone is the pas - sion !
3
ἀντ. β.
Tenors.
p
ὀ - νει - ρόφαν-τοι . . δὲ πεν- θή - μονες
And fan - ta-sies dream - i - ly sor - row-ful
πά-ρει - σι δόξ - αι φέ -
are borne to him, waft - ing
p
- ρου-σαι χάριν ματαί - αν.
ev - er a vain en-chantment !
μά - ταν γάρ, εὖτ' ἂν ἐσθ - λά τις δο -
For when in vain he doth be-hold his
- κῶν ὁρᾷ, παραλλάξ-α- σα δι - ὰ χερῶν,
heart's delight, it pass-eth ev - er through his hands,
βέ-βα-κεν ὄψ - ις οὐ μεθ -
an emp - ty vi - sion in a
3

ύ - στε-ρον πτεροῖς ὀ-πα-δοῦσ' ὕπνου κελεύθοις.'
mo- ment gone, on wings that fol- low sleep, when it pass-eth."
f
p
τὰ μὲν κατ' οἴ - κους ἐφ' ἐσ - τί - ας ἄ - χη τάδ' ἐσ - τὶ
Ah, sure - ly these are the woes with - in the roy - al house - hold;
p
καὶ τῶνδ' ὑπερ-βα - τώτερα.
ay, these, and greater woes than these.
τὸ πᾶν δ' ἀφ' Ἕλ-λα-νος
For all who from Hel-las
αἴ - ας συν-ορ - μέ-νοις
sped in a com-mon cause,
πέν - θει - α τλη-σι-κάρ-δι-ος δό -
the wail of pa-tient wo - men-folk in

- μων ἑκάστου πρέπει.
ev - 'ry hall re-sound-eth.
πολ-λὰ γοῦν θιγ-γά-νει πρὸς ἧ - παρ·
Ev - 'ry-where com - eth cause of an-guish.
cres.
dim.
p
οὓς μὲν γάρ τις ἔ-πεμψ - εν οἶ - δεν,
Each the man that she sent re- mem- b'reth:
ἀν - τὶ δὲ φω - τῶν
but for the mas - ter
Slower. mf
τεύ - χη καὶ σποδὸς εἰς ἑκάσ-του
naught but an urn of ash - es reacheth
δό-μους ἀφικ - νεῖ-ται.
the sor - rowing house-hold.
Slower.
espress.
στρ. γ. Animato.
Basses.
ὁ χρυσα - μοι-βὸς δ' Ἄ-ρης
Yea, war in bo - dies of men
Animato.
f

σω - μάτων καὶ ταλαν - τοῦ - χος ἐν μά - χῃ δο - ρὸς πυ -
traf - fick - eth, in the strife doth he e'er his bal - ance hold; he
- ρω - θὲν ἐξ Ἰ - λί-ου φί - λοι - σι πέμπει βραχὺ ψῆγ-μα δυσδάκ-ρυ-τον ἀντ -
send - eth from I - li-um the dust of his mer-chandise to the weeping kins-folk, the
- ή - νο-ρος σποδοῦ γε-μί-ζων λέ-βη-τας εὐ - θέ-τους.
dust that was a man a-fore-time, with-in one urn contain'd.
Più moto.
Più moto.
f
dim.
mf
στένουσι δ' εὖ λέγοντες ἄνδρα τὸν μὲν ὡς μάχης ἴ -
And men la-ment-ing chant the prais - es of his prow-ess in the

mf
- δρις, τὸν δ' ἐν φο-ναῖς καλῶς πεσόντ' ἀλ - λο-τρί-ας . . δι-αὶ γυ -
fight, man - ful - ly fall - en on the field; "An - oth - er's wife . . he fought to
f
dim.
p
- ναι - κός· τὰ δὲ σῖγά τις βα-ΰ-ζει· φθο-νε-ρὸν δ' ὑπ' ἄλγος ἕρ-πει
res - cue"— so the voice of ha-tred whispers, and a se-cret hor-ror ri-seth
f
dim.
f
προ - δί-κοις 'Α - τρεί - δαις. οἱ δ' αὐ - τοῦ πε-ρὶ
of the sons of A - treus. Oth - ers there by the
f
τεῖ - χος θή - κας 'Ι - λι - ά - δος γᾶς εὔ -
ci - ty, laid to rest in the Troy - land, are

μορ - φοι κατέ - χουσιν· ἐχ - θρὰ δ' ἔ - χον - τας ἔ -
sleep - ing in their beau - ty: hate - ful the land li - eth
κρυ-ψεν.
o'er them.
ἀντ. γ.
Tenors.
f
βαρεῖ - α δ' ἀσ - τῶν φάτις
The an - gry mur - murs of the
f
ξὺν κό-τῳ· δη - μο-κράντου δ' ἀ - ρᾶς τί - νει χρέος. μέ -
ci - ti-zens are a tok-en of sworn con - spi - ra-cy: my
νει δ' ἀ-κοῦσαί τί μου μέριμ - να νυκ - τη - ρεφές.
heart a-wait-eth a voice reveal'd from un - cer - tain-ty.
ff

f
τῶν πο - λυ- κτό-νων γὰρ οὐκ
For the eyes of Heav'n are set
ἄ-σκο-ποι θε - οί. κε-λαι - ναὶ δ' Ἐ - ρι - νύ-ες χρόνῳ τυ -
on the mur - der - ers : the brood - ing E - ri - ny- es at last on
- χη - ρὸν ὄντ' ἄ - νευ δίκας πα - λιν - τυχεῖ τρι-βᾷ βί -
un - de - ser - - ved wealth will bring a dire re-verse, and strike it
- ου τι-θεῖσ' ἀ - μαυρόν, ἐν δ' ἀ-ΐσ-τοις τε-λέθοντος οὔτις
down, a help - less vic -tim. To the lost one not a help-ing hand is
p
dim.

ἀλ-κά· τὸ δ' ὑ-περ - κόπως κλύειν εὖ βα-ρύ· βάλλεται γὰρ
of-fer'd : for an in - fin-ite re-nown threat-en-eth, on the eyes of
cres.
cres. molto.
Poco rit.
ὄσσοις Δι - ό-θεν κε - ραυ - νός.
in - so - lence the light-ning leap - eth.
Poco rit.
sf
p
Moderato.
p
κρί - νω δ' ἄ-φθο-νον ὄλ - βον· μήτ' εἴ - ην πτο-λι -
Mine be joy with-out en - vy; mine no con - quer-or's
Moderato.
p
- πόρ-θης μήτ' οὖν αὐ - τὸς ἁ-λοὺς ὑπ' ἄλ - λων . . βίον κατ-ί -
guer - don ; mine no life of a cap-tive con - fin'd, . . a slave of a

ἐπῳδ.
Basses.
p
- δοι - μι.
mas - ter.
πυ - ρὸς δ'ὑπ' εὐ - αγ - γέ-λου πό -
The bea - con fair speak - eth; thro' the
p
- λιν δι-ή-κει θο - ὰ βάξις·
ci - ty run-neth rea - dy ru-mour.
εἰ δ' ἐ-τή - τυμος,τίς οἶ - δεν,
But if this be truth who know - eth?
ἤ τι θεῖ - όν ἐσ - τί πη ψύ - θος;
or perchance a false - hood hea - ven - sent?
Tenors.
τίς ὦ - δε παιδνὸς ἢ φρε -
Who then so child-ish, or so
- νῶν κε-κομ-μέ-νος,
poor in moth-er - wit,
φλο-γὸς παραγ - γέλ - μα-σιν
to fire his soul sud - den - ly
νέ - οις πυ -
up - on the
sempre dim.

- ρω - θέν - τα καρ -δί -αν ἔπ - ειτ' ἀλ - λα - γᾷ λόγου κα - μεῖν ;
mes - sage of bea - con flame, and then, then to risk an al - ter'd tale ?
p
ἐν γυ-ναικὸς αἰχ - μᾷ πρέ- πει πρὸ τοῦ φανέν - τος χά-ριν ξυν-αι - νέ-σαι·
p
Ay, a wo-man's wit well it suits, be - fore the truth come, to hail a glad re- port.
p
dim.
πι - θα -νὸς ἄ-γαν ὁ θῆ - λυς ὅ - ρος ἐ - πι - νέ - μεται
dim.
Ev - er cre - du - lous is wo - man, yea, a ford that all may find
dim.

pp
ταχύ - πο-ρος·
ἀλ - λὰ τα - χύ-μο-ρον γυ -
pp
ea - sy to pass;
f
and as eas - i - ly fa - deth
pp
f
- ναι - κο - γή - ρυ - τον
ὄλ - λυ-ται κλέ - ος.
each word of wo - man,
fa - deth soon a - way.
allargando.
ff
dim.
p

No. 4. CHORUS.

Κη.—τοσαῦτ' ἀκούσας ἴσθι τἀληθῆ κλύων.

ἐ - πεὶ πρεπόν-τως ἐλ - έ-νας, ἕλ-αν-δρος, ἑλ - έ-πτολις,
And fit - ly ti - tled Hel - e-ne, for sol - diers, for ship, and state,
mf
ἐκ τῶν ἁ-βρο - τί-μων προ-κα - λυμ - μάτων ἔπ - λευ - σε ζε-φύ -
from the prince - ly pa - lace, from a dain - ty home she sail - ed, with the
mf
poco cres.
- ρου γί-γαν-τος αὔ - ρᾳ, πο-λύ - αν - δροί τε φε-ράσ - πι-δες κυ -
west - ern gale be - hind her, and be - hind her in a mul - ti-tude the
poco cres.
cres.
- να-γοὶ κατ' ἴχ - νος πλαταν ἄ-φαν - τον κελ-σάντων Σι-μό-εν-τος
hunt-ers, pur - su - ing the van - ish'd oars, drave the ships fast on the sea-shore,
cres.

ἀκ - τὰς ἐπ' ἀ - εξ - ι-φύλ-λους δι' Ἔ - ριν . . αἱ - μα-τό -
land - ed on the wood - ed sea-shore for bat - tle, . . bat - tle and
- εσ-σαν.
bloodshed.
f
ἀντ. α.
Tenors.
mf
Ἰ - λί-ῳ δὲ κῆ - δος ὀρθ -
Ve - ry bond for I - li-um
- ώ - νυ-μον τε-λεσ - σί-φρων μῆ - νις ἤ - λα-σεν, τρα-πέ - ζας
brought she then, by wrath pur-sued till the day of her a-tone-ment.
ἀ - τί - μω-σιν ὑσ - τέ-ρῳ χρό - νῳ καὶ ξυν-εσ - τί-ου Δι-ὸς
For wrong done to hos - pi - ta - li - ty, done to Zeus, the god of home,

πρασσομέ-να τὸ νυμ- φό-τι-μον μέ-λος ἐκ- φάτως τί -ον-τας, ὑ - μέ -
she shall en-force a due re-quit- al from all; all who sang in wel-come at the
- ναι - ον, ὅς τότ' ἐπ - έρ - ρεπεν γαμβροῖ-σιν ἀ - εί-δειν. μετα -
bri - dal, sang in the hour of joy, the chor - us of groomsmen. But an -
- μαν - θά-νου - σα δ' ὕμ - νον Πρι-ά - μου πό-λις γε - ραι - ὰ πο-λύ -
- oth - er tune is chant - ed in the an - cient place of Pri - am, and a
- θρη - νον μέ - γα που στέ-νει κι- κλήσ-κου - σα Πά-ριν τὸν αἰ - νό -
wail - ing is on ev - 'ry side; and the cry is of Par - is, wick - ed
mf
cres.

cres.
- λεκ-τρον, παμ-πορ-θῆ πο-λύ-θρη-νον αἰ-ῶν-α δι-αὶ πο-
woo-er. Dam-na-tion and de-struc-tion the ci-ty of Troy en-
cres.
- λι-τᾶν μέ-λε-ον αἷμ' ἀν-α-τλᾶ-σα.
- du-reth, in the slaughter of her chil-dren.
f animato.
στρ. β.
Basses. p
ἔ-θρεψ-εν δὲ λέ-ον-τος
A shep-herd in his cot-tage
ff
mf
cres.
ἶ-νιν.. δόμοις ἀ-γάλακ-τον οὔ-τως.. ἀ-νὴρ φι-λό-μασ-τον,
nur-tur'd.. the cub of a li-on, hun-gry... and torn from his moth-er.

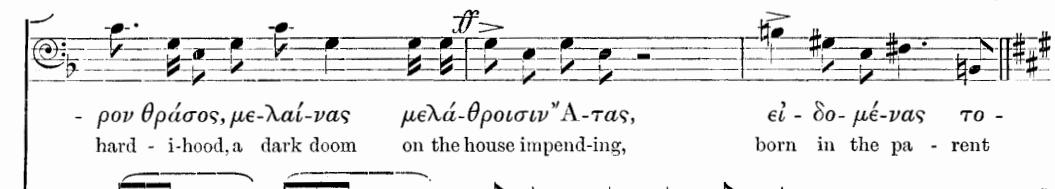
cres.
ἐν βι-ό-του προ-τε-λεί-οις ἄ-με-ρον, εὐ-φι-λό-παι-δα καὶ γε-ρα-ροῖς ἐ-πί-
And it was in the be-gin-ning ten-der and kind to the chil-dren, ay, and a joy to the
cres.
-χαρ-τον. πο-λέ-α δ' ἔσκ' ἐν ἀγ-κά-λαις, νε-ο-τρό-φου τέκ-
a-ged; oft-en in his en-fold-ing arms as a-ny new-born
mf
cres.
-νου δί-καν, φαι-δρω-πὸς πο-τὶ χεῖ-ρα σαί-νων τε γασ-τρὸς ἀ-
babe it lay, bright-ey'd, watch-ing him ev-er, and cra-ving food in its
f
-νάγ-καις. χρο-νισ-θεὶς δ' ἀπ-έ-δει-ξεν
hun-ger. But time sped: and the wean-ling
ἀντ. β.
Tenors.
p

cres.
ἦ - θος τὸ πρὸς το- κέ -ων· χά - ριν γὰρ τρο-φεῦ - σιν ἀ - μεί-βων,
show'd him - self true . . li - on-heart - ed, ren - der'd the price of his nur - ture,
cres.
μη- λο-φό-νοι - σι σὺν ἄ - ταις δαῖτ' ἀ- κέ- λευσ-τος ἔ -τευ-ξεν· αἵ - μα-τι δ'
and with the sheep of his slaugh-ter made him a ban - quet un- bid - den. So there was
cres.
οἶ - κος ἐ- φύρ- θη, ἄ- μα-χον ἄ- λγος οἰ - κέ-ταις, μέ- γα σί - νος πο -
blood in the home-stead, suf -fer- ing ir - re - sist - i - ble, butch- e - ry all a -
f
Animato.
- λυ - κτό-νον. ἐκ θε-οῦ δ' ἱ - ε - ρεύς τις ἄ - τας δό-μοις προσε -
- round, a - bout— sure - ly heav - en had sent him thith -er, a - pos - tle of
Animato.

θρέ-φθη.
ru - in.
sf
ff
dim.
στρ. γ.
Basses. p dolce.
πά-ραυ-τα δ' ἐλ - θεῖν
And thus there breath'd in the
p dolce.
'Ι - λί-ου πό-λιν λέ-γοιμ' ἂν φρό-νη - μα μὲν νη - νέ-μου γα-λά - νας, ἀ -
town of I - li-um a - fore - time a spirit, peace-ful, calm, and un - dis-turb - ed: the
- κασ -καῖ - ον δ' ἄ - γαλ- μα πλού-του, μαλ-θα -κὸν ὀμ - μά-των βέ-λος,
tran - quil dar - ling, lapt in rich - es, sped from a gen - tle eye the shaft,
3

p
δη - ξί-θυ-μον ἔ-ρω -τος ἄν-θος. πα-ρα -
touch'd to blos-som the ten - der yearning. Yet a
p
- κλί- νασ' ἐπ- έ-κρα - νεν δὲ γά- μου πικ - ρὰς τε-λευ-τάς,
change came, and ac- com - plish'd bit - ter end - ing of her wed - lock—
poco cres.
δύσ-ε-δρος καὶ . . δυσ- ό - μι - λος συ-μέ- να Πρι - α - μί-δαι- σιν,
hap-less guest, ah, . . hap-less neigh-bour, curse on all that . . house of Pri - am,
poco cres.
cres.
πομπᾷ Δι- ὸς ξε-νί-ου, νυμ - φόκλαυ- τος Ἐ - ρι-νύς.
sent by the Lord of the home, ve - ry Fiend of the wedding!
cres.
cres. molto.
ff
p

ἀντ. γ.
TENORS.
p
παλαί - φατος δ' ἐν βροτοῖς γέρων λόγος τέ -
An an - cient max - im a - bi - deth in the world es -
- τυκ - ται, μέ - γαν τε - λεσ - θέν - τα φω - τὸς ὄλ - βον τεκ -
- tab - lish'd, that ful - ness of for - tune, ere it pass - eth, hath
- νοῦσθαι μηδ' ἄ - παι - δα θνῄ - σκειν, ἐκ δ' ἀ - γα - θᾶς τύ - χας . . γέ - νει
off-spring, neither di - eth child - less: and from the womb of hap - - pi - ness
βλασ - τά-νειν ἀ - κό - ρεσ - τον οἰ - ζύν. δί - χα δ
springs ad - ver - si - ty un - ap - peas - ed. But in

ἄλ- λων μο -νό-φρων εἰ - μί. τὸ δυσ - σε-βὲς γὰρ ἔρ - γον με -τὰ
my thought shar-eth no man—that in truth the wick - ed ac - tion oth-er
cres.
cres. molto.
μὲν πλεί - ο-να τίκ - τει, σφε-τέ - ρᾳ δ' εἰ - κό-τα γέν - νᾳ. οἴ -
such hath to its chil - dren, like it - self its gen - er - a - tions. But
cres.
cres. molto.
στρ. δ.
Basses. f
- κων δ' ἄρ' εὐ-θυ-δί-κων καλ - λί-παις πότ - μος ἀ - εί. φι -
in the vir-tuous home see the sons ev - er hap-py. Yet
f
Animato.
- λεῖ δὲ τίκ-τειν ὕβ- ρις μὲν πα- λαι - ὰ νε - ά - ζου-σαν ἐν κα -
so the rule is al - ways— an - cient pride hath off-spring, in the hearts of
Animato.

3
- κοῖς βροτῶν ὕβριν τότ' ἢ τόθ', ὅ - τε τὸ κύ - ριον μό - λῃ φά-ος τόκου,
wick - edness— to-day, to - mor-row, when that the time of birth is come— a younger pride,
3
3
3
3
cres.
δαί - μο-νά τε τὰν ἄ-μαχον, ἀ - πό-λεμον, ἀ - νί - ε -
phan- tom of ill, re - doubt-a- ble, in - vin-ci- ble, im - pi - ous
cres.
ff
- ρον θράσος, με-λαί-νας μελά-θροισιν Ἄ-τας, εἰ - δο- μέ-νας το -
hard - i-hood, a dark doom on the house impend-ing, born in the pa - rent
ff
ἀντ. δ.
Tenors.
mf
- κεῦ - σιν. Δί-κα δὲ λάμπει μὲν ἐν δυσ - κάπνοις δώ - μασιν,
im - age. But Ho - liness doth shine in smo - ki - est cot - tages,
mf

τὸν δ' ἐν-αί - σι-μον τί- ει βί - ον. τὰ χρυ - σό-πασ-τα δ' ἕ - δεθ-λα
prais - eth e'er the un - as - pi - ring life: if gild - ed be the pa - la - ces,
cres.
σὺν πί - νῳ χε-ρῶν πα - λιν τρόποις ὄμ - μα-σι λι -
but the hands be foul, with eyes a-part far a-way she
Basses.
mf
πα - λιν τρόποις ὄμ - μα-σι λι -
with eyes a-part far a-way she
cres.
cres.
- ποῦσ', ὅ-σι - α προσ-έ-μο-λε δύ-να-μιν οὐ σέ-βου-σα πλοῦτον παρά -
cres.
speeds, ho-ly homes re - vis - it-ing, honour-ing not the pow'r of rich - es nor the
cres.

f rit.
a tempo.
- ση-μον αἴ-νῳ· πᾶν δ' ἐ - πὶ τέρ - μα νω - μᾷ.
praise of false-hood : all to the goal she guid - eth.
f > rit.
f a tempo.
sf
Più animato.
cres.
p
cres.
sff
sf

ACT II.

No. 5. PRELUDE, CHORUS, AND TRIUMPHAL MARCH.

cres.
Moderato, energico.
f
ἄ-γε δή, βα- σι-λεῦ, Τροί-ας πτο-λί-πορθ', Ἀτ-ρέ-ως γέ-νεθ-
f
We sa-lute thee, O King, hail! mas - ter of Troy, son of A - treus
Moderato, energico.
f
λον, πῶς σε προσεί-πω; πῶς σε σε-βί-ζω
thou! How to address thee, how to revere thee,
μήθ' ὑ-περ-άρ-ας μήθ' ὑ-πο-κάμψας και-ρὸν χά-ρι-τος; πολ-
nev - er ex-ceed - ing, nev - er o - mit - ting ser - vice that is meet? For

λοὶ δὲ βροτῶν τὸ δο-κεῖν εἶ - ναι προτί - ου - σι δί-κην παραβάν-τες.
ma - ny a man doth a semblance choose, and in choos - ing is trai - tor to jus - tice.
Basses.
p
τῷ δυσ-πρα-γοῦν- τι δ' ἐ - πι - στε-νά-χειν
To spare a sigh for a soul that is sad
p
πᾶς τις ἕ- τοι- μος·
all men are rea - dy ;
mf
δῆγ- μα δὲ λύ- πης οὐ - δὲν ἐφ' ἧ - παρ προσικ-
but of the sigh - ing nought to the heart - core ev - er
poco cres.
- νεῖ-ται· καὶ ξυγ-χαί-ρουσ-ιν ὁ - μοι - ο-πρεπεῖς ἀ-γέ-λασ-τα πρόσω - πα βι -
com - eth. And thus they joy with a look in ac-cord, and the smile on their face is a
cres.
cres.

F

Tenors.
mf
- α - ζό-με- νοι.
smile that is forc'd :
ὅσ - τις δ' ἀ-γα-θὸς προ-βα-το-γνώ-μων, οὐκ
but he that is quick to the points of man ne'er
mf
ἔσ - τι λα-θεῖν ὄμ - μα-τα φω-τός, τὰ δο-κοῦντ' εὔ - φρο-νος ἐκ δι-α -
fails to re-mark eyes that ap-pear-ing full of good-ness, . . lov-ing-kind-ness, and
Tenors.
- νοί - ας ὑ- δα-ρεῖ σαί-νειν φι-λό - τη - τι.
mer - cy, do but fawn in wa - ter - y friend-ship.
Basses.
mf
σὺ δέ μοι τό-τε μὲν στέλλων στρατι -
So a-fore, when thou went-est forth as a
mf
cres.
mf
- ὰν Ἑλ-έ - νης ἕ-νεκ', οὐ γάρ σ' ἐ-πι- κεύ - σω, κάρτ' ἀ- πο-μού-σως
mas - ter of sol - dier - y— nay, I will not hide it— grace - less the fig - ure
cres.
mf

f
γνώ-σει δὲ χρό-νῳ δι - α-πευ -θό- με - νος τόν τε δι-καί -ως καὶ τὸν ἀ -
f
In time shalt thou learn by a ques - tion-ing care which of the folk hath ser - ved up -
sempre f
- καίρως πόλιν οἰ-κουροῦντα πο-λιτῶν.
sempre f
- right-ly, or again hath worked un-time-ly.
f
sf
Alla marcia.
f
sf

1st time.
2nd time.
ff
Allargando.
ff
rit.

No. 6. CHORUS.

Κλ.—*μέλοι δέ τοι σοὶ τῶνπερ ἂν μελλῃς τελεῖν.*

οὐδ' ἀ-πο-πτύ-σαι δί-καν δυσ-κρί-των ὀν-ει-ρά-των
And when I would cast it out, as a dusk-y dream a-way,
θάρ-σος εὐ-πι-θὲς ἵ-ζει φρε-νὸς φί-λον θρό-νον;
nev-er con-fi-dence com-eth to oc-cu-py my soul:
mf
cres.
χρό-νος δ' ἐ-πὶ πρυμ-νη-σί-ων ξυν-εμ-βο-λαῖς
for lo, the time, since first the ca-bles of the fleet
ψαμ-μί-ας ἀ-κά-τας παρ-ή-βη-σεν, εὖθ' ὑπ' Ἴ-λι-ον ὦρ-το
set their grasp on the shore—the time a-geth, since to I-li-um sped the
sf

ναυ - βά-τας στρα-τός.
host of ma - ri - ners.
sf
dim.
p
ἀντ. α.
Tenors.
p
πεύ - θο-μαι δ' ἀπ' ὀμ - μά-των
Now the wit - ness of mine eyes
νόσ - τον, αὐ - τό-μαρ - τυς ὤν·
tell - eth me of their re-turn:
τὸν δ' ἄ-νευ λύ-ρας ὅ-μως ὑμ -
yet my heart with-in me, self - in -
- νῳ - δεῖ
- spi - ring,
θρῆ-νον Ἐ-ρι - νύ-ος αὐ - το-δίδακ-τος ἔ -
wail - eth a dirge of the Fu - ry, a me - lo-dy

cres.
- σω - θεν
mourn - ful,
θυμός, οὐ τὸ πᾶν ἔχων ἐλ - πίδος φίλον θράσος.
wail-eth in the need of hope, need of fond encour - agement.
cres.
σπλάγχνα δ' οὔ - τι μα - τᾴ - ζει πρὸς ἐν - δί-κοις φρε-σὶν τε-λεσ - φό -
Not in vain is the warn - ing, when with the tide of ex - pec-ta - tion
mf
- ροις δί - ναις κυκ - λού - μενον κέ-αρ.
sure the heart is beat - ing in the breast.
mf
f
εὔ - χομαι δ' ἀπ' ἐμᾶς τοι-αῦτ' ἐλ - πίδος ψύ - θη πεσεῖν
Yet I pray in my soul of hope, that the woe may fall a- way,
f

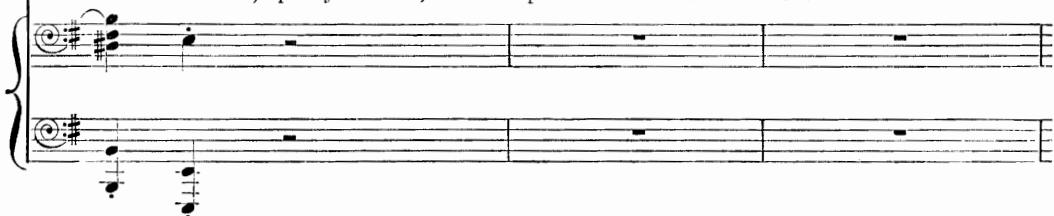
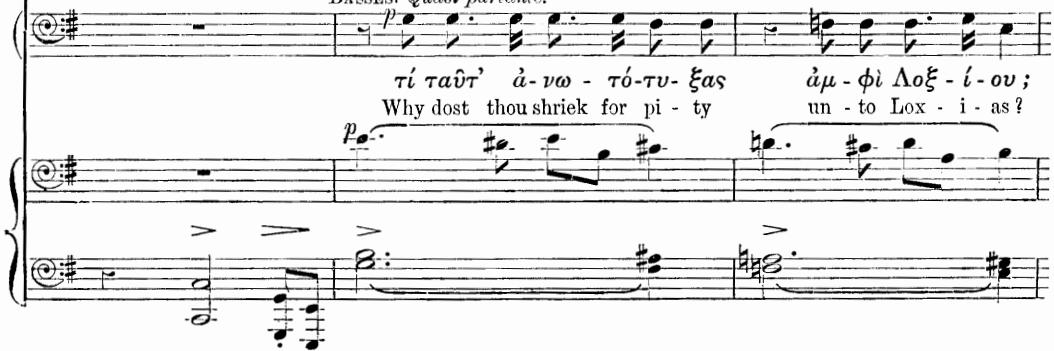
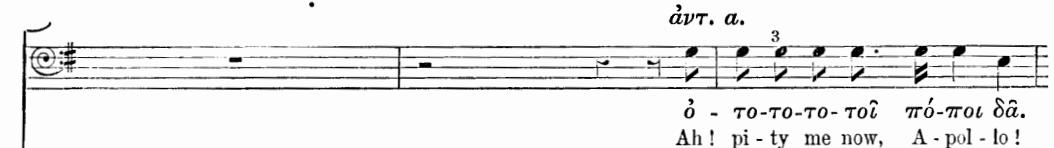
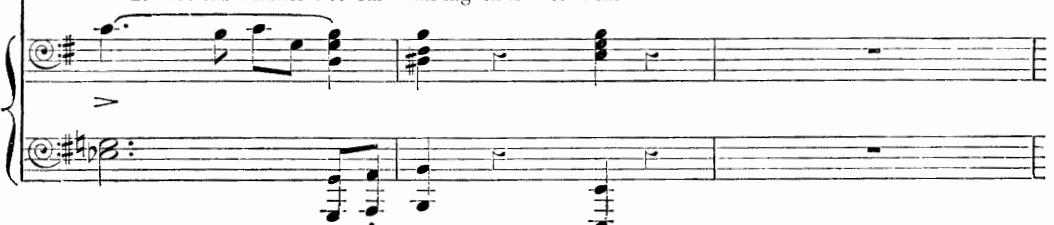
poco rit.
a tempo.
ἐς τὸ μὴ τε-λεσ - φό-ρον.
fail of all ac-com - plishment.
poco rit.
a tempo.
στρ. β.
Basses.
μά-λα γέ τοι τὸ με-γά-λας ὑ- γι-εί -ας ἀ-κό- ρεσ - τον τέρμα.
Now ev - 'ry man of health and hap - piness seeketh ev - er am - pler measure :
νό - σος γὰρ ἀ - εὶ γεί - των ὁ - μό-τοι - χος ἐ - ρεί - δει, καὶ
for sick - ness a - bides close, close to the thres - hold a - wait - ing, and
πότμος εὐ-θυπορῶν
oft a for- tunate life
mf

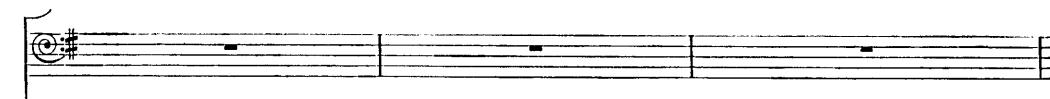
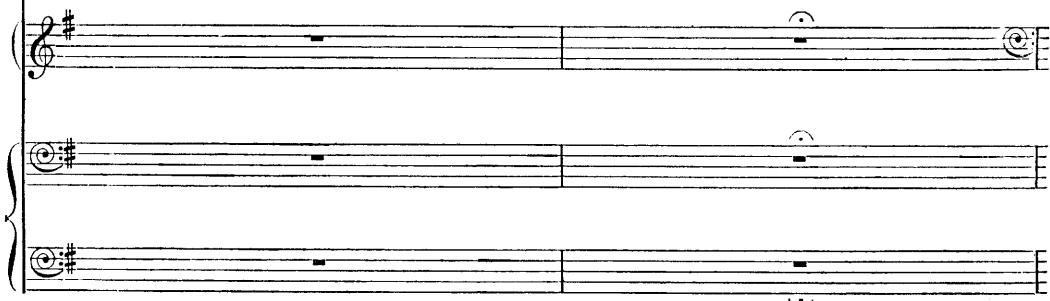
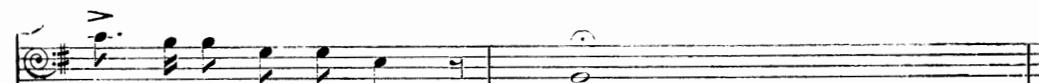
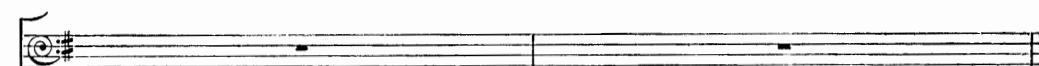
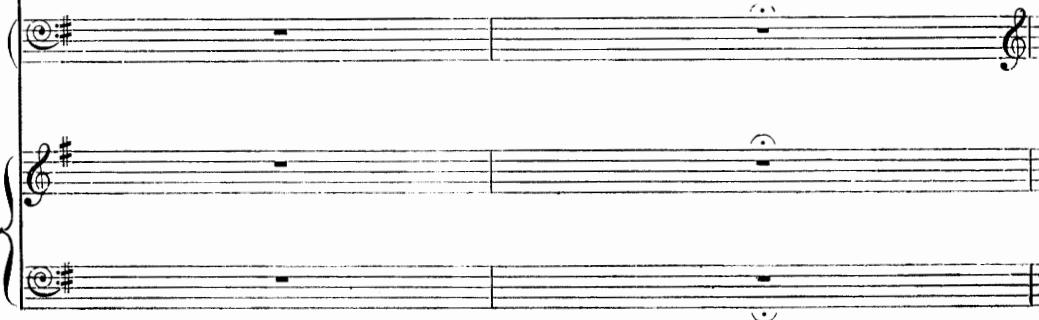
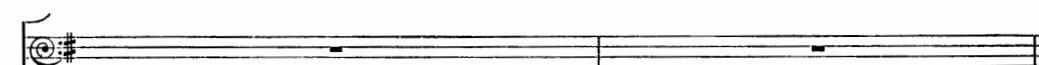
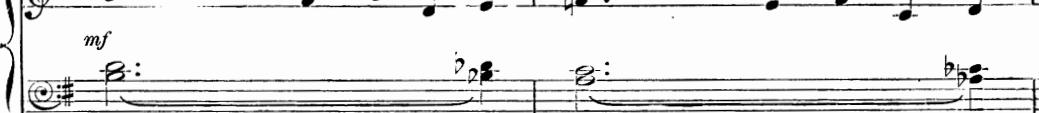
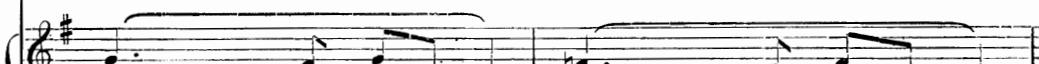
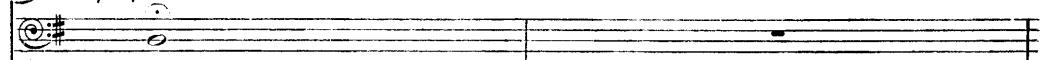
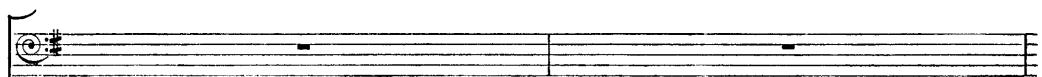
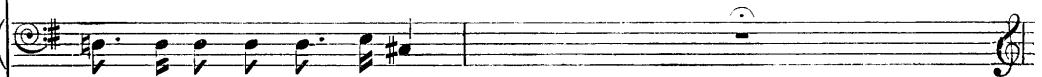
ἀν-δρὸς ἔ-παι-σεν ἄ-φαν-τον ἕρ-μα. καὶ τὸ μὲν πρὸ χρη-μά-των
stri-keth a reef 'neath the sur-face hid-den. If the an-xious ma-ri-ner
f
κτη-σί-ων ὄκ-νος βα-λὼν σφεν-δό-νας ἀπ' εὐ-μέ-τρου,
by the board in mea-sur'd throw cast a part to save the whole—
f
mf
οὐκ ἔ-δυ πρό-πας δό-μος πη-μο-νᾶς γέ-μων ἄγ-αν,
so the o-ver-load-ed home sink-eth not for mis-er-y,
mf
οὐδ' ἐ-πόν-τι-σε σκά-φος.
so the bark es-cap-eth wreck.
p
πολ-λά τοι δόσις ἐκ Δι-ὸς ἀμ-φι-λα-
Oft the gift of the gods, and the blessing of
p

cres.
f
- φής τε καὶ ἐξ ἀ-λόκων ἐπ-ε-τει-âν νῆσ-τιν ὤ-λε-σεν νό-σον.
year-ly re-new-al, the seed-time and har-vest, drive the fa-mine-plague a-way.
cres.
f
Tenors.
ἀντ. β.
mf
τὸ δ' ἐ-πὶ γâν πε-σὸν ἅ-
But if on earth fall-eth the
mf
-παξ θα-νά-σι-μον προ-πά-ροιθ' ἀν-δρὸς μέ-λαν αἷ-μα τίς ἂν πά-λιν
dark blood of a man to the death struck down, who can ask it a-gain, with the
ἀγ-κα-λέσαιτ' ἐπ-α-εί-δων; οὐ-δὲ τὸν ὀρ-θο-δα-ῆ τῶν.
voice of the charm-er up-rai-sing? A mas-ter, skill'd to re-call souls..
p
p

. . φθι-μέ-νων ἀ-νά-γειν Ζεὺς ἀ-πέ-παυ-σεν ἐπ' εὐ - λα-βεί - ᾳ;
. . from the dark-ness of death, Zeus put a - way, to the rest a warn-ing.
mf
εἰ δὲ μὴ τε-ταγ - μέ-να μοῖ - ρα μοῖ-ραν ἐκ θε-ῶν
And un-less di-vine de-cree set a coun-ter - poise of fate,
p
εἶρ - γε μὴ πλέ-ον φέ-ρειν, προ-φθά-σα - σα καρ - δί - α
bal - an-cing the more and less— now my thought had slipt the chain,
γλῶσ-σαν ἂν . . . τάδ' ἐξ - έ - χει.
voic - ing all . . . that lay with - in.
p

p
cres.
νῦν δ' ὑ-πὸ σκό-τῳ βρέ-μει θυμ-αλ-γής τε καὶ οὐ-δὲν ἐπ-ελ-πο-μέ-
But in si - lent dark - ness now griev-ing sore am I tried, and I have not a
ff
- να πο-τὲ καί-ρι-ον ἐκ-το-λυ-πεύσειν ζω - πυ-ρου-μέ-νας φρε-
hope of un-ra-vel-ling ut-ter con-fu-sion : so . . my heart is rent in
sf
- νός.
twain.
Allargando.

No. 7. THE LAMENT AND PROPHECY OF CASSANDRA, AND CHORUS.

ὦ - πολ-λον ὦ - πολ-λον.
O cru - el! too cru - el!
Tenors.
p
ἡ δ' αὖ - τε δυσ - φη -
Lo! once a - gain the
p
- μοῦ - σα τὸν θε - ὸν κα - λεῖ οὐ - δὲν προσ - ή - κοντ' ἐν γό -
voice ill - o - men'd, and the cry un - to a god who aid - eth
στρ. β.
Ἄ - πολ - λον Ἄ - πολ - λον ἀ - γυι -
A - pol - lo, A - pol - lo, how art
- οις πα - ρα - στα - τεῖν.
not in mis - e - ry.

- ἆτ' ἀ - πόλ -λων ἐ - μός.
thou A - pol - lo to me!
ἀπώλεσας γὰρ οὐ μόλις τὸ δεύτερον.
For now thy name is proved in very sooth again.
Basses.
χρή-σειν ἔ-οι - κεν ἀμ-φὶ τῶν αὐ-τῆς κακῶν.
The maid - en speak - eth of her own un - hap - pi-ness;
μέ-νει τὸ θεῖ-ον δου - λί -
for e'en in bondage is she
ἀντ. β.
Ἄ - πολ-λον Ἄ - πολ - λον ἀ - γυι -
A - pol - lo, A - pol - lo, how art
- ᾳ περ ἐν φρε- νί.
still a pro - phet -ess.

-âτ' ἀ-πόλ-λων ἐ - μός.
thou A - pol - lo to me!
ἆ ποῖ ποτ' ἤγαγές με ; πρὸς ποίαν στέγην ;
Ah, whither hast thou brought me? who the masters here?
Tenors.
mf
πρὸς τὴν 'Α - τρει - δῶν· εἰ σὺ μὴ τόδ' ἐν - νο - εῖς,
The sons of A - treus: if thou know'st it not thy - self,
mf
ἐ - γὼ λέ - γω σοι· καὶ τάδ' οὐκ ἐ - ρεῖς ψύ - θη.
I tell thee plain - ly, and thou shalt not say 'tis false.

στρ. γ.
μισόθεον μὲν οὖν, πολλὰ συνίστορα
αὐτόφονα κακὰ καὶ ἀρτάνας,
ἀνδρὸς σφαγεῖον καὶ πέδον ῥαντήριον.
Basses. mf
ἔ - οι - κεν εὔ - ρις
The strang- er - wo - man,
mf
ἡ ξέ - νη κυ - νὸς δί- κην εἶ - ναι, μα - τεύ - ει δ'
look, she stand - eth as a hound scent - ing: and track - eth
ἀντ. δ.
μαρτυρίοισι γὰρ τοῖσδ' ἐπιπείθομαι· * * *
πρὸς πατρὸς βεβρωμένας.
ὧν ἀν - ευ - ρή - σει φό-νον.
death, yea, where it shall be found.
dim.

TENORS.
ἤ - μεν κλέ-ος σοῦ μαν - τι-κὸν πεπυσ-μέ-νοι· τού - των προφή-τας δ' οὔ -
Nay, we have heard it, heard thy fame in pro-phe-cy: here - in we need not furth -
mf
poco cres.
στρ. δ.
ἰὼ πόποι, τί ποτε μήδεται; * * * ἀλκὰ δ'
ἑκὰς ἀποστατεῖ.
- τι-νας μα - τεύ - ο - μεν.
- er ev - i - dence of thee.
BASSES.
τού - των ἄ - ιδ - ρίς εἰ - μι τῶν μαντευ-μάτων. ἐ-κεῖ-να δ' ἔγ - νων·
In part I may not un - derstand thy pro - phe - cy— a part I know, for
p

ἀντ. δ.
ἰ - ὼ τά - λαι - να, τό - δε
No, no! O cru - el, wilt thou
πᾶ - σα γὰρ πό-λις βο - ᾷ.
all the town doth ech - o it.
γὰρ τελεῖς, τὸν ὁμοδέμνιον πόσιν λουτροῖσι φαιδρύνασα— * * *
do the deed?
ἐκ χερὸς ὀρέγματα.
Tenors. pp
οὔ- πω ξυν-ῆ - κα·
Not yet per-ceiv - ing,
pp
νῦν γὰρ ἐξ αἰ - νιγ - μά-των
in the maze of mys - te - ry
ἐπ - αρ - γέ - μοι - σι
I wait and won - der,

στρ. ε.
ἒ ἔ, πα-παῖ, πα-παῖ,
Yes, yes! what now? what now?
θεσ - φά-τοις ἀ - μη - χα-νῶ.
help - less in per - plex - i - ty.
τί τό - δε φαί - νε - ται;
what is the fan - ta - sy?
ἦ δίκτυόν τί γ' Ἅιδου; * * *
κατολολυξάτω θύματος λευσίμου.
Basses.
p
ποί - αν Ἐ - ρι - νὺν τήν - δε δώ - μα - σιν κέ - λει ἐπ - ορ - θι -
What is the fu - ry, whom thou bid - dest here to raise a song of
p

Tenors.
- ά-ζειν ; οὔ με φαι-δρύ-νει λό-γος. ἐ - πὶ δὲ καρ- δί -αν
tri-umph ? 'tis no cheer-ing au - gu-ry ! And to the heart the blood
ἔ-δρα-με κρο-κο-βα-φὴς στα-γών, ἅ - τε και-ρί - α πτώ - σι-μος
pale in a fren-zy of fear doth flow, e - ven as in death's ag - on - y
ξυν - α-νύ-τει βί-ου δύν - τος αὐ - γαῖς. τα - χεῖ - α δ' ἄ - τα πέ -
set - teth the light of life slow - ly fail - ing. But quick - ly fall - eth the

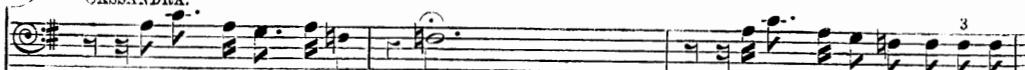
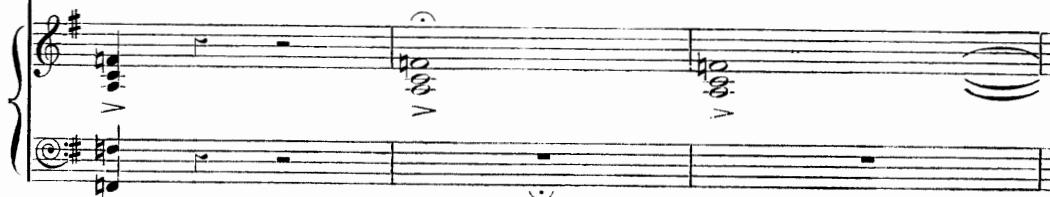
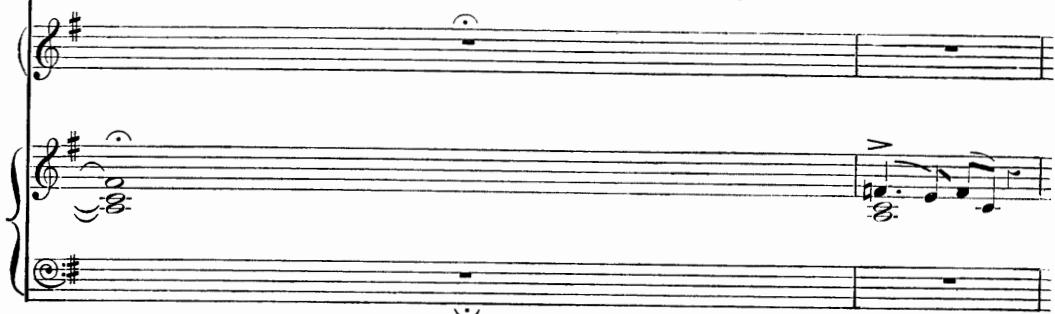
ἀντ. ε.
ἂ ἄ, ἰ - δοὺ ἰ - δού·
Look, look! be-hold, be-hold!
ἄπεχε τῆς βοὸς τὸν ταῦρον· * * * *
δολοφόνου λέβητος τύχαν σοι λέγω.
- λει.
gloom.
Basses.
οὐ κομ - πά- σαιμ' ἂν θεσ - φά - των γνώ - μων ἄκ - ρος
I may not boast high skill to judge of or - a - cles
p
εἶ - ναι, κα - κῷ δέ τῳ προσ - ει - κά - ζω τά - δε.
tru - ly, but here me- thinks is e - vil fan - ta - sy.
p
ἀ - πὸ δὲ θεσ - φά-των τίς ἀ - γα - θὰ φά - τις
No voice pro - phet - ic speak - eth words of hap - pi - ness,

βρο-τοῖς στέλ - λε-ται ; κα - κῶν γὰρ δι - αὶ πο - λυ - ε -
of peace un - to men— but al - ways of woe, prom-ise of
- πεῖς τέχ - ναι θεσ - πι - ῳ - δὸν φό-βον φέ-ρου - σιν μα -
woe to come, dark - ly sha - dow'd ; and who - so hear - eth shall
στρ. ς.
Cassandra.
ἰὼ ἰὼ ταλαίνας κακόποτμοι τύχαι· * * * *
οὐδέν ποτ' εἰ μὴ ξυνθανουμένην. τί γάρ ;
- θεῖν.
fear.
Moderato.
Tenors.
φρε - νο- μα - νής τις εἶ θε - ο - φό - ρη-τος, ἀμ-φὶ δ'
Thou art a cra - zy soul, in - fat - u - a - ted, sing-ing
Moderato.
col 8va.

αὐ - τᾶς θρο-εῖς νό-μον ἄ - νο-μον, οἷ - ά τις ξου - θὰ ἀ - κό-ρε-τος βο -
thus of thy- self in a mel - o - dy wild and won - der - ful, as a - ny night - in -
- ᾶς, φεῦ, . . . τα - λαι - ναις φρε- σὶν Ἴ - τυν Ἴ -
- gale. Ah ! . . . the sad night - in - gale ! I - tys, I -
- τυν στέ-νουσ' ἀμ - φι - θα-λῆ κα - κοῖς ἀ - η - δὼν βί - ον.
- tys la - ment - ing, in a life of un - a - vail - ing sor - row.
cres.
ἀντ. ς.
CASSANDRA.
f
mf
ἰ - ὼ ἰ - ὼ λιγείας μόρον ἀηδόνος·
A - las, a - las ! for thee, O piteous nightingale !
περίβαλον γάρ οἱ πτεροφόρον δέμας
θεοὶ γλυκύν τ' αἰῶνα κλαυμάτων ἄτερ·
ἐμοὶ δὲ μίμνει σχισμὸς ἀμφήκει δορί.

Basses.
mf
πό - θεν ἐ - πισ - σύ-τους θε - ο-φό-ρους τ' ἔ -
Whence com - eth un - to thee this tor - tur-ing, this
mf
- χεις μα-ταί - ους . . δύ -ας, τὰ δ' ἐ - πί - φο-βα δυσ - φά-τῳ
cru - el search - ing . . of heart? For thy ter - ror-song some - times in
cres.
cres.
κλαγ - γᾷ με - λο - τυ - πεῖς ὁ-μοῦ τ' ὀρ - θί-οις
dis - cord, some - times in mel - o - dy clear - ly re -
cres.

cres.
ἐν νό-μοις;
- ech - o - eth.
πό - θεν ὅ - ρους ἔ-χεις θεσ - πε- σί- ας ὁ -
And whence hast thou the law guid - ing thy pro - phet-
cres. molto.
στρ. ζ.
f
ἰ - ὼ γά-μοι γάμοι Πάριδος ὀλέθριοι φίλων.
A -las the day, the day when Paris did wed his doom and ours.
- δοῦ κα-κορ-ρή-μο-νας;
- voice to a tale of woe?
f
ἰ - ὼ Σκαμάνδρου πάτριον ποτόν. * * * ὄχθας ἔοικα θεσπιῳδήσειν τάχα.
A -las, Sca-mander, river of my youth!
sf

TENORS.
mf
τί τό - δε το - ρὸν ἄ - γαν ἔ - πος ἐ -
What is this mes - sage of thine, this mes - sage
mf
φη - μί-σω ; νε - ό - γο-νος ἂν ἀ - ΐ - ων μά-θοι. πέ -
man - i - fest? A new-born babe might un - der- stand the rede. My
p
- πληγ - μαι δ' ὑ - παὶ δά - κει φοι - νί - ῳ δυσ - αλ - γεῖ τύ -
heart bleed - eth sore for thee, bleed - eth sore in an - guish for
- χᾳ μι - νυ - ρὰ κα - κὰ θρε - ο - μέ - νας, θραύ-ματ' ἐ - μοὶ κλύ -
thee, when in a shriek of pit - i - ful pain thou dost re - veal thy
rit.
rit.

ἀντ. ζ.
Cassandra.
ἰ-ὼ πόνοι πόνοι πόλεος ὀλομένας τὸ πᾶν. ἰ-ὼ πρόπυργοι θυσίαι
A-las! the toil and pain, (for that our city is brought to nought.) In vain my father's sac-ri-fice,
- ειν.
doom.
πατρὸς πολυκανεῖς βοτῶν ποιονόμων· * * * ἐγὼ δὲ θερμόνους
which was offered for us of all flocks of the field. τάχ' ἐμπέδῳ βαλῶ.
Meno mosso.
Tenors.
p
ἑ-πό-με-να προ-τέ-ροι-σι τάδ' ἐ-φη-μί-σω. καί τίς σε κα-
Basses.
p
This pro-phe-cy to that oth-er hast thou lik-en-ed: some god in his
Meno mosso.
p

κο - φρο-νῶν τί θη - σι δαί - μων . . ὑ - περ - βα-ρὴς ἐμ-πίτνων με -
mal - ice bear - eth heav - y on thee, . . and cru - el for - ceth thy lips to
- λί - ζειν πά-θη γο - ε - ρὰ θα-να-το-φό-ρα. τέρ - μα δ' ἀ -
ut - ter a woe pi - ti - ful, and a death to come : hid - den the
- μη - χα-νῶ.
end there-of.

INTERMEZZO.

ACT III.

No. 8. CHORUS.

φω - νῶν.
for - tune.
f
sf
Basses. mf
καὶ τῷ - δε πό - λιν μὲν ἐ - λεῖν ἔ - δο - σαν μά - κα -
And un - to my lord Hea - ven grant - ed to win Pri - am's
cres.
mf
- ρες Πρι ά μου·
town in the war:
Tenors. mf
θε - ο - τί - μη - τος δ' οἴ - καδ' ἱ - κά - νει.
where-fore in hon - our home - ward he com - eth.
f
Basses. p
νῦν δ' εἰ προ - τέ -
But now, if for
sf

cres. Animando.

-ρων αἷμ' ἀ-πο-τί-σῃ καὶ τοῖ-σι θα-νοῦ-σι θα-
blood blood must be ren-der'd, if he by his death for the

cres.

-νὼν ἄλ-λων ποι-νὰς θα-νά-των ἐ-πι-κρά-νῃ,
deaths by-gone en-tail-eth a death-ly re-qui-tal—

p f

mf

τίς ἂν εὔ-ξαι-το
who then shall glo-ry,

p

τίς ἂν εὔ-
who then shall

sf p

dim.

βρο-τὸς ὢν ἀ-σι-νεῖ δαί-μο-νι φῦ-ναι
when he hear-eth the tale, that in his for-tune

-ξαι-το βρο-τὸς ὢν ἀ-σι-νεῖ δαί-μο-νι
glo-ry, when he hear-eth the tale, that in his

dim.
τάδ' ἀ - κού-ων;
he is scathe-less?
dim.
φῦ - ναι
for - tune
τάδ' ἀ - κού-ων;
he is scathe-less?
p
ff
pp
f
p
più mosso. agitato.
cres.

p
p
f
p
pp
pp

No. 9. Lament and Recitative.—CHORUS AND CLYTAEMNESTRA.

Κλ.—εὐνῆς παροψώνημα τῆς ἐμῆς χλιδῆς.

allargando.
. . πρὸς γυ-ναι - κὸς δ' ἀπ - έφ - θι-σεν βί - ον.
. . yet a wo - man his life hath torn a - way.
allargando.
f a tempo.
ἐφυμν. α. (στρ. β.)
Tenors.
ἰ - ὼ ἰ-ὼ πα-ρά-νους Ἑ-λέ-να μί-α τὰς
A - las, a-las! Fie on thee, Hel - e - na! By thy sin
πολ-λάς, τὰς πά-νυ πολ-λὰς ψυ-χὰς ὀ - λέ-σασ' ὑ-πὸ Τροί -ᾳ.
ma- ny, ay, ve - ry ma - ny he - roes thou hast slain in the Troy- land.
νῦν δὲ τε - λεί - αν πο-λύμ-ναστ- τον ἐπ- ην - θί-σω δι'
This is the end - ing, a re - venge in - ef - face - a - ble, a

αἷμ' ἄ-νιπ-τον, ἥ - τις ἦν τότ' ἐν δό-μοις ἔ-ρις ἐ-ρίδ -
stain for ev - er. Sure - ly in this home is born a strife of a
dim.
στρ. γ.
Clytaemnestra.
μηδὲν θανάτου μοῖραν ἐπεύχου
τοῖσδε βαρυνθείς·
Tenors.
- μα - τος ἀν-δρὸς οἰ - ζύς.
strife, the mas - ter's an - guish !
μηδ' εἰς Ἑλένην * * *
ἀξύστατον ἄλγος ἔπραξε.
ἀντ. α.
Basses.
δαῖ - μον, ὃς ἐμ - πίτ-νεις
Fall - en is now the doom,
p

cres.
δώ - μα-σι καὶ δι-φυί-οι - σι Ταν - τα-λί-δαι - σιν, κρατος τ' ἰ - σό-ψυ-χον
Tan - ta - lus' house in its two - fold branch - es af - flict - ing. And dire is the sway of
cres.
ἐκ γυ-ναι - κῶν καρ - δι - ό- δηκ - τον ἐ - μοὶ κρατύ-νεις. ἐ - πὶ δὲ
ty - rant-wo - men, bit - ter the tri - umph of cru - el sis - ters. See, o'er the
p
p
σώ - μα-τος δί - καν μοι κό- ρα-κος ἐχ - θροῦ σταθεῖσ' ἐκ - νό-μως
fall - en bo - dy stand - eth, as a grim ra - ven, the queen, all the while
poco rit. e dim.
ὕμ - νον ὑμ - νεῖν ἐπ - εύ - χε -ται δό - μοις.
croak - ing loud - ly a tune - less taunt of woe !
poco rit.
a tempo. p

ἀντ. γ.
Clytaemnestra.
νῦν δ' ὤρθωσας στόματος γνώμην, * * * * τὸ παλαιὸν ἄχος, νέος ἰχώρ.
Tenors.
στρ. δ.
mf
ἦ μέ - γαν οἰ - κο - νό - μον
Might - i - ly haunt - ing the home,
mf
δαί - μο - να καὶ βα - ρύ - μη - νιν αἰ - νεῖς,
might - i - ly wrath - ful the curse a - bi - deth.
φεῦ φεῦ, κα - κὸν
Ah me! 'tis a
αἶ - νον ἀ - τη - ρᾶς τύ - χας ἀ - κο - ρέσ - του·
dark and drear - y tale of woe nev - er sa - ted.
f
ἰ -
A -

- ἠ ἰ - ἠ δι - αὶ Δι - ὸς παν - αι - τί - ου παν - ερ - γέ - τα·
- las! the hand of Zeus is here, that caus - eth all, that do - eth all:
sf
p
τί γὰρ βρο-τοῖς ἄ - νευ Δι - ὸς τε - λεῖ - ται; τί τῶνδ'
for un - to man is noth - ing wrought with-out him, and here
p
οὐ θε - ο - κραν - τόν ἐσ - τιν;
what hath he not or - dain - ed?
ἐφυμν. β.
f
ἰ - ὼ ἰ - ὼ
A-lack! A - las!
f
ἰ - ὼ ἰ - ὼ
A-lack! A- las!
f
βα-σι-λεῦ βα-σι-λεῦ, πῶς σε δακ-ρύ - σω;
p
King o' mine! King o' mine! How shall I weep thee?
p

mf
φρενὸς ἐκ φι-λί-ας τί ποτ' εἴ - πω; κεῖσαι δ' ἀ-ράχ-νης ἐν ὑ -
mf
For the love of my heart how address thee? Down, down in the toils of a
mf
f
dim.
- φάσ - μα-τι τῷδ' ἀ-σε - βεῖ θανά- τῳ βί - ον ἐκ - πνέων.
f
dim.
spi - der-y web, by an im - pi-ous death ex - pi - ring.
f
dim.
p
ὤ - μοι μοι κοί-ταν τάνδ' ἀ-νε - λεύ - θε-ρον δο -λι- ῳ μόρῳ δα -
p
O shame, shame! laid, low laid in hu - mil - i - ty, by a sub - tle, wife - ly
p

- μεὶς δάμαρ-τος ἐκ χερὸς ἀμ - φι-τό-μῳ βε-λέμ-νῳ.
stroke de-stroy-ed, thou of an axe dou-ble-edged the vic - tim!
στρ. ε.
Clytaemnestra.
αὐχεῖς εἶναι τόδε τοὔργον ἐμόν·
μηδ' ἐπιλεχθῇς
'Αγαμεμνονίαν εἶναί μ' ἄλοχον. φανταζόμενος δὲ γυναικὶ * * * *
τέλεον νεαροῖς ἐπιθύσας.
f
sf
p
ἀντ. δ.
Basses.
p
ὡς μὲν ἀν - αί - τι-ος εἶ τοῦ-δε φό-νου τίς . . ὁ μαρ-τυ -
So thou art in - nocent, thou? yet of the crime who . . will e'er ac -
- ρή - σων; πῶ . . πῶ; πα - τρό - θεν δὲ συλ
- quit thee? Nay, . . nay: yet the Fiend of the

p
- λήπ - τωρ γέ-νοιτ' ἂν ἀ-λασ-τωρ. βι - άζ - ε-ται δ' ὁμοσπ-όροις ἐ -
house - hold is sure - ly be - hind thee. For lo, with ev - er-flow-ing streams of
p
- πιρ - ρο - αῖ - σιν αἱ - μά - των μέ - λας Ἄρης, ὅ - ποι δί - καν προ -
kin - dred slaugh- ter dusk - y hav - oc press - eth on, un - til his march shall
- βαί - νων πά - χνᾳ κου - ρο - βό - ρῳ παρ - έξ - ει.
win re - quit - al for that un - ho - ly ban - quet.
ἐφυμν. β.
f
ἰ - ὼ ἰ - ὼ βασι - λεῦ βασι - λεῦ,
f
A-lack! A-las! King o' mine! King o' mine!
f

πῶς σε δακ - ρύ - σω; φρενὸς ἐκ φι-λί-ας τί ποτ' εἴπω;
How shall I weep thee? For the love of my heart how ad-dress thee?
p cres.
κεῖ - σαι δ' ἀράχνης ἐν ὑ - φάσ - μα - τι τῷδ' ἀ - σε -
cres.
Down, down in the toils of a spi - der - y web, by an
cres.
dim.
- βεῖ θα - νά - τῳ βί - ον ἐκ - πνέων.
dim.
im - pi - ous death . . ex - pi - ring.
dim.
p

dim.
ὤ - μοι μοι κοί-ταν τάνδ' ἀν - ε - λεύ - θε-ρον δο-λί - ᾳ μό-ρῳ δα -
O shame, shame! laid, low laid in hu - mil - i - ty, by a sub - tle, wife - ly
- μεὶς δάμαρτος ἐκ χερὸς ἀμ-φι-τό-μῳ βε-λέμ - νῳ.
cres.
stroke de-stroy-ed, thou of an axe dou-ble-edged the vic - tim!
ἀντ. ε.
CLYTAEMNESTRA.
οὔτ' ἀνελεύθερον οἶμαι θάνατον τῷδε γενέσθαι.
* * * * ξιφοδηλήτῳ θανάτῳ τίσας ἅπερ ἦρξεν.

121
στρ. ς.
Basses. Più mosso.
f
ἀ - μη - χα - νῶ φρον - τί - δος στε -
My mind a - stray wan - der'-eth dis -
Più mosso.
f
- ρη - θεὶς εὐ - πά - λα - μον μέ - ριμ - ναν ὅ - πα τρά -
- tract - ed: how shall I seek a ref - uge, and whith - er
dim.
f
- πω - μαι, . . πίτ - νον - τος οἴ - κου. δέ - δοι - κα δ'
wend - ing? . . The ru - in fall - eth. I fear the
mf cres.
dim.
ὄμ-βρου κτύ-πον δο-μο-σφα-λῆ τὸν αἱ - μα-τη-ρόν· ψα-κὰς δὲ
storm that is like to wreck the house, the storm of blood-shed: the rain is
cres.
8310.
I

f cres.
λή-γει. δί-κην δ' ἐπ' ἄλ-λο πρᾶγ-μα θη-γα νει βλά-βης πρὸς
ceas-ing, but Jus-tice for an-oth-er deed of blood her right-eous
cres.
ff
ἄλ-λαις θη-γά-ναι-σι Μοῖρα.
sword I know . . is hour-ly whetting.
ἐφ. γ. (ἀντ. β.)
Tenors.
f
ἰ-ὼ γᾶ . .
O earth! earth!
. . . γᾶ, εἴθ' ἔμ' ἐ-δέξ-ω, πρὶν τόνδ' ἐπ-ι-δεῖν
. . . earth! would thou hadst ta'en me, or e'er I had lived
f
ἀρ-γυ-ρο-τοί-χου δροί-τας κατέ-χον-τα χα-μεύ-νην.
so to be-hold him, low laid in a ves-sel of sil-ver.

p
τίς ὁ θάψων νιν ; τίς ὁ θρηνήσων ;
Who shall bu-ry him? who shall la-ment him?
p
p
ἦ σὺ τόδ' ἔρ-ξαι τλήσει, κτεί-νασ' ἄν-δρα τὸν αὑ-τῆς ἀ-πο-
Wilt thou ful-fil this du-ty? wilt stand, wail-ing a wi-dow for the
cres.
p
cres.
cres.
κω-κῦ-σαι, ψυχῇ τ' ἄ-χα-ριν χάριν ἀντ' ἔρ-γων με-γά-λων ἀ-δί-κως ἐ-πι-
hus-band slain, his soul to re-pay by a thankless boon, for the sin that was great in the
cres.
κρᾶναι ;
sin-ning?
p
cres.
τίς δ' ἐ-πι-τύμ-βι-ον
Who shall up-lift o'er the
mf
τίς δ' ἐ-πι-τύμ-βι-ον αἶ-νον ἐπ' ἀν-δρὶ θεί-ῳ σὺν
Who shall up-lift o'er the tomb of the god-like he-ro the
mf

αἶ - νον ἐπ' ἀν - δρὶ θεί - ᾳ σὺν δακ - ρύ - οις ἰ - άπ - των
tomb of the god - like he - ro the laud of lam - en - ta - tion
δακ - ρύ - οις ἰ - άπ - των ἀ - λα - θεί - ᾳ φρε - νῶν πο -
laud of lam - en - ta - tion in true-heart - ed, in loy - al
cres.
ἀ - λα - θεί - ᾳ φρε - νῶν πο - νή - σει ;
in true - heart - ed, in loy - al sor - row ?
- νή - σει ;
sor - - row ?
f cres.
στρ. ζ.
Clytaemnestra.
οὐ σὲ προσήκει τὸ μέλημ' ἀλέγειν τοῦτο· ἀλλ' Ἰφιγένειά λνιν * * *
* * * * ὑπὸ κλαυθμῶν τῶν ἐξ οἴκων, περὶ χεῖρε βαλοῦσα φιλήσει.
sf
p

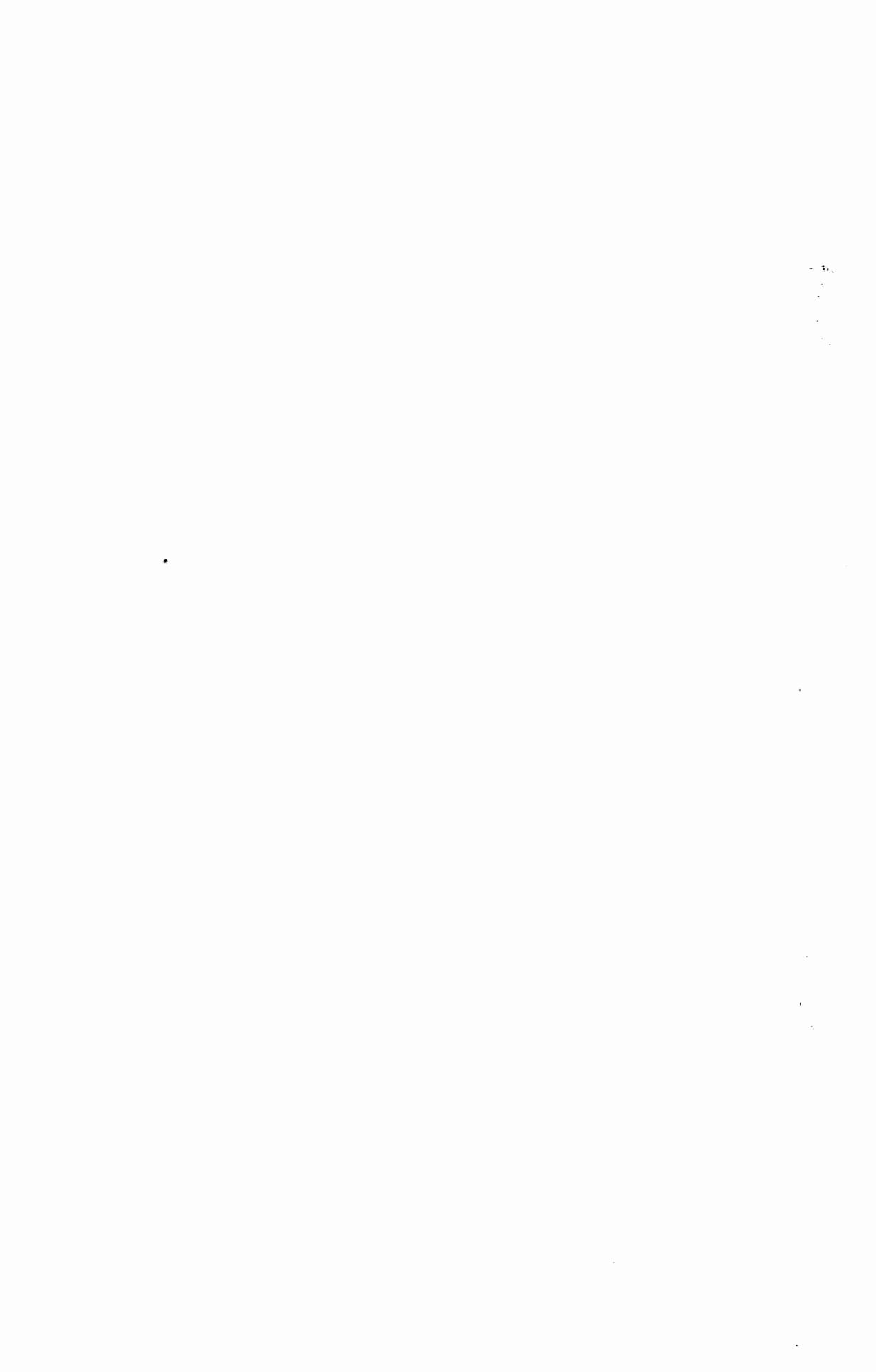
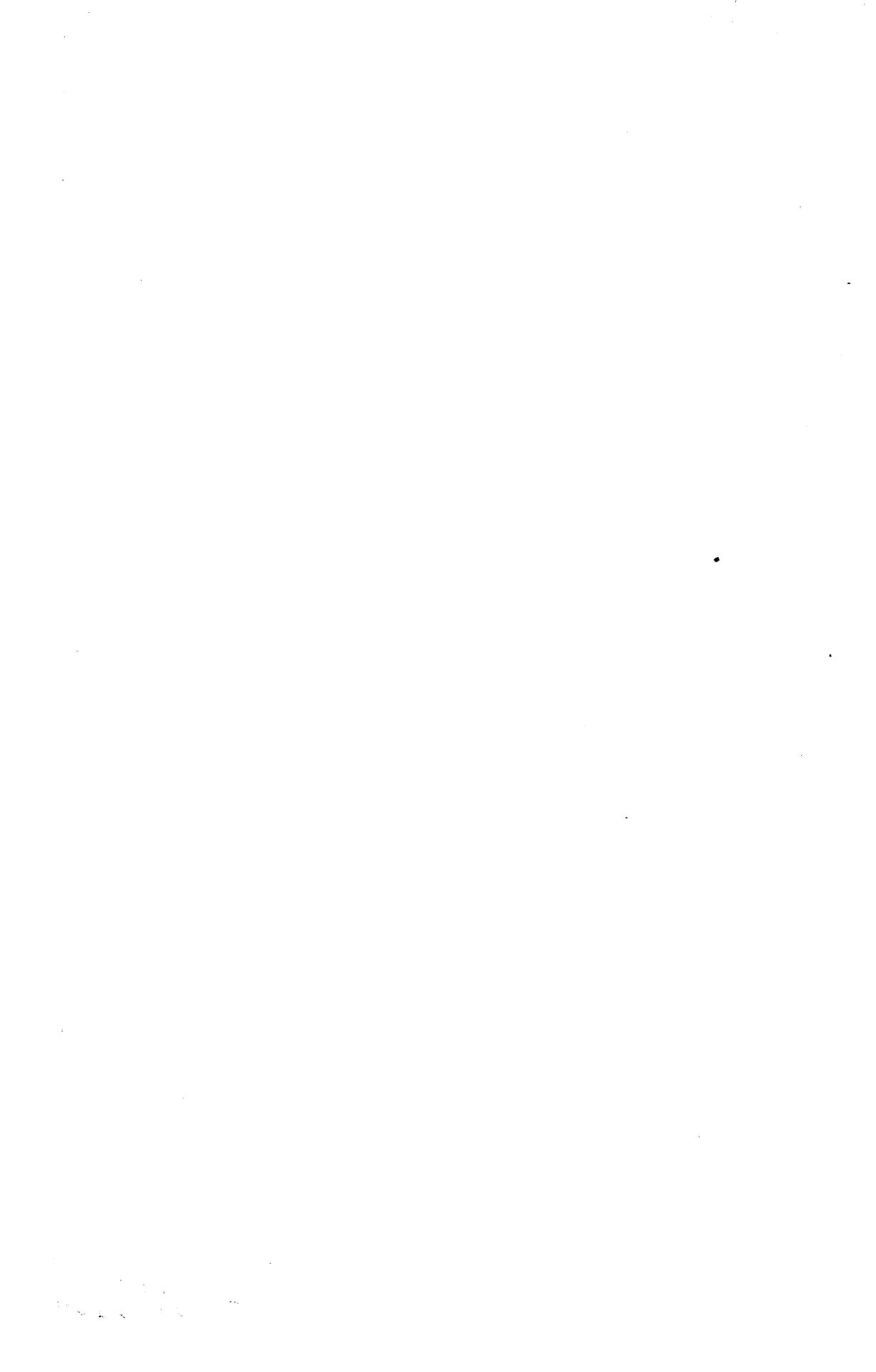
TENORS.
ἀντ. ζ.
ὄ - νει - δος ἥκει τόδ' ἀντ' ὀ -
BASSES.
Re - vi - ling an-swer-eth so re -
- νεί - δους.
- vi - ling:
δύσ - μα-χα δ' ἔσ - τι
who shall give right - eous
κρῖ - ναι.
judg - ment?
φέ - ρει φέ-ροντ', ἐκ - τίνει δ' ὁ
Theft for the thief, slaugh - ter for the
dim.

cres.
καί-νων. μίμ - νει δὲ μίμ-νον-τος ἐν . . θρό-νῳ Δι - ὸς πα-θεῖν τὸν ἔρξ -
cres.
slay- er: yea, . . so sure, as Zeus is sure . . up - on his throne is pain for the
mf
cres.
- αν - τα·
θέσ - μι-ον γάρ.
f
sin - ner.
So 'tis or - der'd
f
ff
. . τίς ἂν γο-νὰν ἀρ-αῖ- ον ἐκ - βά-λοι δό -
p
. . Who then the breed of cur - ses cast - eth out from
p
dim.
p

p
- μων ;
κε - κόλ - λη - ται γε - νος πρὸς
hence?
The house is ma - ted un - to
ἀντ. ζ.
Clytaemnestra.
ἐς τόνδ' ἐνέβη ξὺν ἀληθείᾳ χρησμός.
ἄ - τᾳ.
ru - in.
ἐγὼ δ' οὖν ἐθέλω δαίμονι τῷ Πλεισθενιδῶν ὅρκους θεμένη τάδε μὲν στέργειν,

δύστλητά περ ὄνθ'· ὃ δὲ λοιπόν, ἰόντ' ἐκ τῶνδε δόμων ἄλλην γενεὰν τρίβειν θανάτοις αὐθέν-
- ταισι· κτεάνων τε μέρος βαιὸν ἐχούσῃ πᾶν ἀπόχρη μοι μανίας
μελάθρων ἀλληλοφόνους ἀφελούσῃ.
Allegro.
ff
sf
Enter Aegisthus.

CODA.

THE END.

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A. J. EYRE.			
COMMUNION SERVICE IN D	1/0	—	—
T. FACER.			
A MERRY CHRISTMAS (SOL-FA, 0/6)	1/0	—	—
RED RIDING-HOOD'S RECEPTION (Operetta)... (DITTO, SOL-FA, 0/9)	2/6	—	—
E. FANING.			
BUTTERCUPS AND DAISIES (Female voices) ... (DITTO, SOL-FA, 1/0)	2/6	—	—
HENRY FARMER.			
MASS, IN B FLAT (Latin and English) (SOL-FA, 1/0)	2/0	2/6	3/6
MYLES B. FOSTER.			
SNOW FAIRIES (Female voices)	1/6	—	—
THE ANGELS OF THE BELLS (Female voices)... (DITTO, SOL-FA, 0/8)	1/6	—	—
THE BONNIE FISHWIVES (Female vv.) (SOL-FA, 0/9)	2/6	—	—
THE COMING OF THE KING (Female voices)... (DITTO, SOL-FA, 0/8)	1/6	—	—
THE LADY OF THE ISLES	1/6	—	—
ROBERT FRANZ.			
PRAISE YE THE LORD (117th Psalm)	1/0	—	—
NIELS W. GADE.			
CHRISTMAS EVE (SOL-FA, 0/4)	1/0	1/6	—
COMALA	2/0	2/6	4/0
ERL-KING'S DAUGHTER (SOL-FA, 0/9)	1/0	1/6	2/6
PSYCHE (SOL-FA, 1/6)	2/6	3/0	4/0
SPRING'S MESSAGE (SOL-FA, 0/3)	0/8	—	—
THE CRUSADERS (SOL-FA, 1/0)	2/0	2/6	4/0
ZION	1/0	1/6	2/6
HENRY GADSBY.			
ALCESTIS (Male voices)	4/0	—	—
COLUMBUS (Male voices)...	2/6	—	—
LORD OF THE ISLES (SOL-FA, 1/6)	2/6	—	—
ODE (for S.S.A.)...	1/0	—	—
F. W. GALPIN.			
YE OLDE ENGLYSHE PASTYMES...	1/6	—	—
G. GARRETT.			
HARVEST CANTATA (SOL-FA, 0/6)	1/0	—	—
THE SHUNAMMITE	3/0	—	—
THE TWO ADVENTS	1/6	—	—
LA BELLE DAME SANS MERCI	1/0	—	—
R. MACHILL GARTH.			
EZEKIEL	4/0	—	—
THE WILD HUNTSMAN	1/0	1/6	—
A. R. GAUL.			
AROUND THE WINTER FIRE (Female voices) ... (DITTO, SOL-FA, 0/9)	2/0	—	—
A SONG OF LIFE (Ode to Music) (SOL-FA, 0/6) ...	1/0	—	—
ISRAEL IN THE WILDERNESS (SOL-FA, 1/0) ...	2/6	3/0	4/0
JOAN OF ARC (SOL-FA, 1/0)	2/6	3/0	4/0
PASSION SERVICE	2/6	3/0	4/0
RUTH (SOL-FA, 0/9)	2/0	2/6	4/0
THE ELFIN HILL	2/0	—	—
THE HARE AND THE TORTOISE (SOL-FA, 0/6)	1/0	—	—
THE HOLY CITY (SOL-FA, 1/0)	2/6	3/0	4/0
THE LEGEND OF THE WOOD (Female voices)... (DITTO, SOL-FA, 0/8)	1/0	—	—
THE TEN VIRGINS (SOL-FA, 1/0)	2/6	3/0	4/0
TOILERS OF THE DEEP (Female voices)... ...	2/0	—	—
UNA ... ... (DITTO, SOL-FA, 1/0)	2/6	3/0	4/0

FR. GERNSHEIM.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
SALAMIS. A TRIUMPH SONG (Male voices)	1/6	—	—

E. OUSELEY GILBERT.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
SANTA CLAUS AND HIS COMRADES (Operetta) (DITTO, SOL-FA, 0/8)	2/0	—	—

F. E. GLADSTONE.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
PHILIPPI	2/6	—	—

GLUCK.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
ORPHEUS (CHORUSES, SOL-FA, 1/0)	3/6	—	—
DITTO (ACT II. ONLY)	1/6	—	—

HERMANN GOETZ.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
BY THE WATERS OF BABYLON (137th Psalm)	1/0	—	—
NŒNIA	1/0	—	—
THE WATER-LILY (Male voices)	1/6	—	—

A. M. GOODHART.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
ARETHUSA	1/0	—	—
EARL HALDAN'S DAUGHTER	1/0	—	—
SIR ANDREW BARTON	1/0	—	—

CH. GOUNOD.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
COMMUNION SERVICE (Messe Solennelle)	1/6	2/0	3/0
DITTO (Troisième Messe Solennelle)	2/6	—	—
DAUGHTERS OF JERUSALEM	1/0	—	—
DE PROFUNDIS (130th Psalm) (Latin Words)	1/0	—	—
DITTO (Out of darkness)	1/0	—	—
GALLIA (SOL-FA, 0/4)	1/0	—	—
MESSE SOLENNELLE (ST. CECILIA)	1/0	1/6	2/6
MORS ET VITA (Latin or English)	6/0	6/6	7/6
DITTO, SOL-FA (Latin and English)	2/0	—	—
OUT OF DARKNESS	1/0	—	—
REQUIEM MASS, from "Mors et Vita"	2/6	3/0	—
THE REDEMPTION (English Words) (SOL-FA, 2/0)	5/0	6/0	7/6
DITTO (French Words)	8/4	—	—
DITTO (German Words)	10/0	—	—
THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Filiæ Jerusalem)	1/0	—	—
TROISIÈME MESSE SOLENNELLE	2/6	—	—

C. H. GRAUN.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
TE DEUM	2/0	2/6	4/0
THE PASSION OF OUR LORD (Der Tod Jesu)	2/0	2/6	4/0

ALAN GRAY.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
ARETHUSA	1/0	—	—
A SONG OF REDEMPTION	1/6	—	—
THE FOE BEHIND	1/6	—	—
THE LEGEND OF THE ROCK-BUOY BELL	1/0	—	—
THE WIDOW OF ZAREPHATH	2/0	—	—

J. O. GRIMM.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
THE SOUL'S ASPIRATION	1/0	—	—

G. HALFORD.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
THE PARACLETE	2/0	—	—

E. V. HALL.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
IS IT NOTHING TO YOU (SOL-FA, 0/3)	0/8	—	—

HANDEL.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
ACIS AND GALATEA	1/0	1/6	2/6
DITTO, New Edition, edited by J. Barnby (SOL-FA, 1/0)	1/0	1/6	2/6
ALCESTE	2/0	—	—
ALEXANDER BALUS	3/0	3/6	5/0
ALEXANDER'S FEAST	2/0	2/6	4/0
ATHALIAH	3/0	3/6	5/0
BELSHAZZAR	3/0	3/6	5/0
CHANDOS TE DEUM	1/0	1/6	2/6
CORONATION AND FUNERAL ANTHEMS	—	—	5/0
Or, singly:—			
LET THY HAND BE STRENGTHENED	0/6	—	—
MY HEART IS INDITING	0/8	—	—
THE KING SHALL REJOICE	0/8	—	—
THE WAYS OF ZION	1/0	—	—
ZADOK THE PRIEST (SOL-FA, 0/1½)	0/3	—	—
DEBORAH	2/0	2/6	4/0
DETTINGEN TE DEUM	1/0	1/6	2/6
DIXIT DOMINUS (from Psalm cx.)	1/0	—	—
ESTHER	3/0	3/6	5/0
HERCULES (CHORUSES ONLY, 1/0)	3/0	3/6	5/0
ISRAEL IN EGYPT, edited by Mendelssohn	2/0	2/6	4/0
ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit.	1/0	1/6	2/0
JEPHTHA	2/0	2/6	4/0
JOSHUA	2/0	2/6	4/0
JUDAS MACCABÆUS (SOL-FA, 1/0)	2/0	2/6	4/0
JUDAS MACCABÆUS, Pocket Edition	1/0	1/6	2/0
DITTO (CHORUSES ONLY)	0/8	1/2	—
L'ALLEGRO (CHORUSES ONLY, 1/0)	2/0	2/6	4/0
NISI DOMINUS	1/0	—	—
O COME, LET US SING UNTO THE LORD (5th Chandos Anthem)	1/0	—	—
ODE ON ST. CECILIA'S DAY	1/0	1/6	2/6
O PRAISE THE LORD (6th Chandos Anthem)	1/0	—	—
SAMSON (SOL-FA, 1/0)	2/0	2/6	4/0
SAUL (CHORUSES ONLY, 1/0)	2/0	2/6	4/0
SEMELE	3/0	3/6	5/0
SOLOMON	2/0	2/6	4/0
SUSANNA	3/0	3/6	5/0

HANDEL.—*Continued.*

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
THEODORA	3/0	3/6	5/0
THE MESSIAH, edited by V. Novello (SOL-FA, 1/0)	2/0	2/6	4/0
THE MESSIAH, ditto, Pocket Edition	1/0	1/6	2/0
THE MESSIAH, edited by W. T. Best (SOL-FA, 1/0)	2/0	2/6	4/0
DITTO (CHORUSES ONLY)	0/8	1/2	—
THE PASSION	3/0	3/6	5/0
THE TRIUMPH OF TIME AND TRUTH	3/0	3/6	5/0
UTRECHT JUBILATE	1/0	—	—

SYDNEY HARDCASTLE.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
SING A SONG OF SIXPENCE (Operetta)	0/6	—	—

BASIL HARWOOD.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
INCLINA, DOMINE (86th Psalm)	3/0	—	—

F. K. HATTERSLEY.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
ROBERT OF SICILY	2/6	—	—

HAYDN.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
FIRST MASS, IN B FLAT (Latin)	1/0	1/6	2/6
DITTO (Latin and English)	1/0	1/6	2/6
INSANÆ ET VANÆ CURÆ (Latin and English)	0/4	—	—
SECOND MASS, IN C (Latin)	1/0	1/6	2/6
SIXTEENTH MASS (Latin)	1/6	2/0	3/0
TE DEUM (English and Latin)	1/0	—	—
THE CREATION (SOL-FA, 1/0)	2/0	2/6	4/0
THE CREATION, Pocket Edition	1/0	1/6	2/0
THE PASSION; OR, SEVEN LAST WORDS OF OUR SAVIOUR ON THE CROSS	2/0	2/6	4/0
THE SEASONS	3/0	3/6	5/0
Each Season, singly (SPRING, Tonic Sol-fa, 6d.)	1/0	—	—
THIRD MASS (IMPERIAL) (Latin and English)	1/0	1/6	2/6
DITTO (Latin)	1/0	1/6	2/6

BATTISON HAYNES.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
A SEA DREAM (Female voices) (SOL-FA, 0/6)	2/6	—	—
THE FAIRIES' ISLE (Female voices)	2/6	—	—

H. HEALE.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
JUBILEE ODE	1/6	—	—

C. SWINNERTON HEAP.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
FAIR ROSAMOND (SOL-FA, 2/0)	3/6	4/0	5/0

EDWARD HECHT.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
ERIC THE DANE	3/0	—	—
O MAY I JOIN THE CHOIR INVISIBLE	1/0	—	—

GEORG HENSCHEL.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
OUT OF DARKNESS (130th Psalm)	2/6	—	—
STABAT MATER	2/6	—	—
TE DEUM LAUDAMUS, IN C	1/6	—	—

HENRY HILES.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
THE CRUSADERS	2/6	—	—

FERDINAND HILLER.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
A SONG OF VICTORY (SOL-FA, 0/9)	1/0	1/6	—
NALA AND DAMAYANTI	4/0	—	6/0

H. E. HODSON.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
THE GOLDEN LEGEND	2/0	—	—

HEINRICH HOFMANN.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
CINDERELLA	4/0	—	—
MELUSINA	2/0	2/6	4/0
SONG OF THE NORNS (Female voices)	1/0	—	—

C. HOLLAND.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
AFTER THE SKIRMISH	1/0	—	—

HUMMEL.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
ALMA VIRGO (Latin and English)	0/4	—	—
COMMUNION SERVICE, IN B FLAT	2/0	—	4/0
DITTO, IN E FLAT	2/0	—	4/0
DITTO, IN D	2/0	—	4/0
FIRST MASS, IN B FLAT	1/0	1/6	2/6
QUOD IN ORBE (Latin and English)	0/4	—	—
SECOND MASS, IN E FLAT	1/0	1/6	2/6
THIRD MASS, IN D	1/0	1/6	2/6

W. H. HUNT.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
STABAT MATER	3/0	3/6	—

G. F. HUNTLEY.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
PUSS-IN-BOOTS (SOL-FA, 0/9)	2/0	—	—
VICTORIA; OR, THE BARD'S PROPHECY (DITTO, SOL-FA, 1/0)	2/0	—	—

H. H. HUSS.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
AVE MARIA (Female voices)	1/0	—	—

F. ILIFFE.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
SWEET ECHO	1/0	—	—

W. JACKSON.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
THE YEAR	2/0	2/6	—

G. JACOBI.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
CINDERELLA (SOL-FA, 1/0)	2/0	—	—

D. JENKINS.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
DAVID AND SAUL (SOL-FA, 2/0)	3/0	3/6	—

A. JENSEN.

Title	Paper Cover.	Paper Boards.	Cloth Gilt.
THE FEAST OF ADONIS	1/0	1/6	—

W. JOHNSON.

	Paper Cover.	Paper Boards.	Cloth Gilt.
ECCE HOMO ...	1/0	—	—

H. FESTING JONES.

	Paper Cover.	Paper Boards.	Cloth Gilt.
KING BULBOUS (Operetta) (Sol-fa, 0/8) ...	2/0	—	—

C. WARWICK JORDAN.

	Paper Cover.	Paper Boards.	Cloth Gilt.
BLOW YE THE TRUMPET IN ZION ...	1/0	—	—

N. KILBURN.

	Paper Cover.	Paper Boards.	Cloth Gilt.
BY THE WATERS OF BABYLON ...	1/0	—	—
THE LORD IS MY SHEPHERD (23rd Psalm) ...	0/8	—	—
THE SILVER STAR (Female voices) ...	1/6	—	—

ALFRED KING.

	Paper Cover.	Paper Boards.	Cloth Gilt.
THE EPIPHANY ...	3/0	—	—

OLIVER KING.

	Paper Cover.	Paper Boards.	Cloth Gilt.
BY THE WATERS OF BABYLON (137th Psalm)...	1/6	—	—
THE NAIADS (Female voices) ...	2/6	—	—
THE ROMANCE OF THE ROSES ...	2/6	—	—
THE SANDS O' DEE ...	1/0	—	—

J. KINROSS.

	Paper Cover.	Paper Boards.	Cloth Gilt.
SONGS IN A VINEYARD (Female vv.) (Sol-fa, 0/6)	2/6	—	—

J. T. KLEE.

	Paper Cover.	Paper Boards.	Cloth Gilt.
MASS OF ST. DOMINIC ...	2/0	—	—

H. LAHEE.

	Paper Cover.	Paper Boards.	Cloth Gilt.
THE SLEEPING BEAUTY (Female vv.) (Sol-fa, 0/6)	2/6	—	—

EDWIN H. LEMARE.

	Paper Cover.	Paper Boards.	Cloth Gilt.
'TIS THE SPRING OF SOULS TO-DAY ...	1/0	—	—

LEONARDO LEO.

	Paper Cover.	Paper Boards.	Cloth Gilt.
DIXIT DOMINUS ...	1/0	1/6	—

F. LEONI.

	Paper Cover.	Paper Boards.	Cloth Gilt.
THE GATE OF LIFE ...	2/0	—	—

H. LESLIE.

	Paper Cover.	Paper Boards.	Cloth Gilt.
THE FIRST CHRISTMAS MORN ...	2/6	—	—

F. LISZT.

	Paper Cover.	Paper Boards.	Cloth Gilt.
THE LEGEND OF ST. ELIZABETH ...	3/0	3/6	5/0
THIRTEENTH PSALM ...	2/0	—	—

C. H. LLOYD.

	Paper Cover.	Paper Boards.	Cloth Gilt.
A HYMN OF THANKSGIVING ...	2/0	—	—
ALCESTIS ...	1/6	—	—
ANDROMEDA ...	3/0	3/6	5/0
A SONG OF JUDGMENT ...	2/6	3/0	4/0
HERO AND LEANDER ...	1/6	—	—
ROSSALL ...	2/0	—	—
SIR OGIE AND THE LADIE ELSIE ...	1/6	—	—
THE GLEANERS' HARVEST (Female voices) ...	2/6	—	—
THE LONGBEARDS' SAGA (Male voices) ...	1/6	—	—
THE SONG OF BALDER ...	1/0	—	—

CLEMENT LOCKNANE.

	Paper Cover.	Paper Boards.	Cloth Gilt.
THE ELFIN QUEEN (Female voices) ...	2/6	—	—

HARVEY LÖHR.

	Paper Cover.	Paper Boards.	Cloth Gilt.
THE QUEEN OF SHEBA ...	5/0	—	—

W. H. LONGHURST.

	Paper Cover.	Paper Boards.	Cloth Gilt.
THE VILLAGE FAIR ...	2/0	2/6	—

C. EGERTON LOWE.

	Paper Cover.	Paper Boards.	Cloth Gilt.
LITTLE BO-PEEP (Operetta). (Sol-fa, (0/4) ...	1/0	—	—

HAMISH MacCUNN.

	Paper Cover.	Paper Boards.	Cloth Gilt.
LAY OF THE LAST MINSTREL (Sol-fa, 1/6) ...	2/6	3/0	4/0
LORD ULLIN S DAUGHTER (Sol-fa, 0/8)...	1/0	—	—

G. A. MACFARREN.

	Paper Cover.	Paper Boards.	Cloth Gilt.
MAY-DAY (Sol-fa, 0/6) ...	1/0	1/6	2/6
OUTWARD BOUND ...	1/0	—	2/6
SONGS IN A CORNFIELD (Female voices) (Ditto, Sol-fa, 0/9) ...	1/6	—	—
THE SOLDIER'S LEGACY (Operetta) ...	6/0	—	—

A. C. MACKENZIE.

	Paper Cover.	Paper Boards.	Cloth Gilt.
BETHLEHEM...	5/0	6/0	7/6
Ditto. Act II., separately ...	2/6	—	—
JASON ...	2/6	3/0	4/0
JUBILEE ODE (Sol-fa, 1/6) ...	2/6	—	—
THE BRIDE (Sol-fa, 0/8)...	1/0	—	—
THE COTTER'S SATURDAY NIGHT (Sol-fa, 1/0)	2/0	—	—
THE DREAM OF JUBAL (Ditto, Choruses only, Sol-fa, 1/0) ...	2/6	3/0	4/0
THE NEW COVENANT ...	1/6	—	—
THE ROSE OF SHARON (Sol-fa, 2/0) ...	5/0	6/0	7/6
THE STORY OF SAYID ...	3/0	3/6	5/0
VENI, CREATOR SPIRITUS ...	2/0	—	—

J. B. McEWEN.

	Paper Cover.	Paper Boards.	Cloth Gilt.
THE VISION OF JACOB ...	2/0	—	—

C. MACPHERSON.

	Paper Cover.	Paper Boards.	Cloth Gilt.
BY THE WATERS OF BABYLON (137th Psalm) ...	2/0	—	—

L. MANCINELLI.

	Paper Cover.	Paper Boards.	Cloth Gilt.
ERO E LEANDRO...	5/0	—	—

F. W. MARKULL.

	Paper Cover.	Paper Boards.	Cloth Gilt.
ROLAND'S HORN (Male voices) ...	2/6	—	—

F. E. MARSHALL.

	Paper Cover.	Paper Boards.	Cloth Gilt.
PRINCE SPRITE (Female voices) ...	2/6	—	—
CHORAL DANCES from Ditto ...	1/0	—	—

GEORGE C. MARTIN.

	Paper Cover.	Paper Boards.	Cloth Gilt.
COMMUNION SERVICE, IN A ...	1/0	—	—
Ditto, IN C ...	1/0	—	—

J. T. MASSER.

	Paper Cover.	Paper Boards.	Cloth Gilt.
HARVEST CANTATA ...	1/0	—	—

J. H. MAUNDER.

	Paper Cover.	Paper Boards.	Cloth Gilt.
PENITENCE, PARDON, AND PEACE (Sol-fa, 1/0)	1/6	2/0	—

J. H. MEE.

	Paper Cover.	Paper Boards.	Cloth Gilt.
DELPHI, A LEGEND OF HELLAS (Male voices)	1/0	—	—
HORATIUS (Male voices) ...	1/0	—	—
MISSA SOLENNIS, IN B FLAT ...	2/0	—	—

MENDELSSOHN.

	Paper Cover.	Paper Boards.	Cloth Gilt.
ANTIGONE (Male voices) (Sol-fa, 1/0) ...	4/0	—	—
AS THE HART PANTS (42nd Psalm) (Sol-fa, 0/6)	1/0	—	5/0 (together)
COME, LET US SING (95th Psalm) (Sol-fa, 0/6) ...	1/0		
NOT UNTO US, O LORD (115th Psalm) ...	1/0		
WHEN ISRAEL OUT OF EGYPT CAME (Ditto, Sol-fa, 0/9) ...	1/0		
ATHALIE (Sol-fa, 0/9) ...	1/0	1/6	4/0
AVE MARIA (Saviour of Sinners), 8 voices ...	1/0	—	—
CHRISTUS (Sol-fa, 0/6) ...	1/0	—	—
ELIJAH (Pocket Edition) ...	1/0	1/6	2/0
ELIJAH (Sol-fa, 1/0) ...	2/0	2/6	4/0
FESTGESANG (Hymns of Praise) ...	1/0	—	—
Ditto (Male voices) ...	1/0	—	—
HEAR MY PRAYER (s. solo and chorus) (Sol-fa, 0/2)	1/0	—	—
Ditto Ditto	0/4	—	—
HYMN OF PRAISE (Lobgesang) (Sol-fa, 1/0) ...	1/0	1/6	2/6
JUDGE ME, O GOD (43rd Psalm) (Sol-fa, 0/1½) ...	0/4	—	—
LAUDA SION (Praise Jehovah) (Sol-fa, 0/9) ...	2/0	2/6	4/0
LORD, HOW LONG WILT THOU (Sol-fa, 0/4) ...	1/0	—	—
LORELEY (Sol-fa, 0/6) ...	1/0	—	—
MAN IS MORTAL (8 voices) ...	1/0	—	—
MIDSUMMER NIGHT'S DREAM (Female voices) (Ditto, Sol-fa, 0/4)	1/0	—	—
MY GOD, WHY, O WHY HAST THOU FORSAKEN ME (22nd Psalm) ...	0/6	—	—
ŒDIPUS AT COLONOS (Male voices) ...	3/0	—	—
ST. PAUL (Sol-fa, 1/0) ...	2/0	2/6	4/0
ST. PAUL (Pocket Edition) ...	1/0	1/6	2/0
SING TO THE LORD (98th Psalm) ...	0/8	—	—
SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts ...	0/8	—	—
SON AND STRANGER (Operetta) ...	4/0	—	—
THE FIRST WALPURGIS NIGHT (Sol-fa, 1/0)...	1/0	1/6	2/6
THREE MOTETS FOR FEMALE VOICES	1/0	—	—
TO THE SONS OF ART (Male voices) (Sol-fa, 0/3)	1/0	—	—
WHY RAGE FIERCELY THE HEATHEN ...	0/6	—	—

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HAVE MERCY, O LORD... ... Second Motet	0/3	—	—
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LITANIA DE VENERABILI SACRAMENTO (B♭)	1/6	2/0	3/0
O GOD, WHEN THOU APPEAREST First Motet	0/3	—	—
REQUIEM MASS ...	1/0	1/6	2/6
Ditto (Latin and English) (Sol-fa, 1/0)...	1/0	1/6	2/6
SEVENTH MASS, IN B FLAT ...	1/0	—	—
SPLENDENTE TE, DEUS ... First Motet	0/3	—	—
TWELFTH MASS (Latin) ...	1/0	1/6	2/6
Ditto (Latin and English) (Sol-fa, 0/9)	1/0	1/6	2/6

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VICTORY OF SONG (Female voices) ...	1/0	—	—

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JEREMIAH ...	3/0	—	—

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DE PROFUNDIS ...	2/6	—	—

E. A. NUNN.

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MASS, IN C ...	2/0	—	—

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THE MARTYRDOM OF ST. POLYCARP	2/6	—	—
R. P. PAINE.			
THE LORD REIGNETH (93rd Psalm)	1/0	—	—
PALESTRINA.			
MISSA ASSUMPTA EST MARIA	2/6	—	—
MISSA BREVIS	2/6	—	—
MISSA "O ADMIRABILE COMMERCIUM" ...	2/6	—	—
MISSA PAPÆ MARCELLI	2/0	—	—
H. W. PARKER.			
HORA NOVISSIMA...	3/6	—	—
LEGEND OF ST. CHRISTOPHER	5/0	—	—
THE KOBOLDS	1/0	—	—
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A SONG OF DARKNESS AND LIGHT	2/0	—	—
BLEST PAIR OF SIRENS (SOL-FA, 0/8)	1/0	—	—
DE PROFUNDIS (130th Psalm)	2/0	—	—
ETON	2/0	—	—
INVOCATION TO MUSIC	2/6	—	—
JOB (CHORUSES, SOL-FA, 1/0)	2/6	—	—
JUDITH (CHORUSES, SOL-FA, 2/0)...	5/0	6/0	7/6
KING SAUL (CHORUSES, SOL-FA, 1/6)	5/0	6/0	7/6
L'ALLEGRO (SOL-FA, 1/6)...	2/6	—	—
MAGNIFICAT	1/6	—	—
ODE ON ST. CECILIA'S DAY (SOL-FA, 1/0) ...	2/0	—	—
PROMETHEUS UNBOUND	3/0	—	—
THE GLORIES OF OUR BLOOD AND STATE	1/0	—	—
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DITTO, IN F	2/0	—	3/6
DITTO, IN G	2/0	—	3/6
MASS, IN A FLAT	1/0	1/6	2/6
Do., IN B FLAT	1/0	1/6	2/6
Do., IN C	1/0	1/6	2/6
Do., IN E FLAT	2/0	2/6	4/0
Do., IN F (SOL-FA, 0/9)	1/0	1/6	2/6
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MENDELSSOHN.			
ATHALIE. Op. 74. (English words) ...	1	1	0
" The Overture	0	4	0
" Priests' March...	0	2	0
A HYMN OF PRAISE. Op. 52. (English words)	1	1	0
Ditto The Symphony ...	0	7	6
ELIJAH. Op. 70. (English and German words)	1	5	0
ST. PAUL. Op. 36 " "	1	5	0
HEAR MY PRAYER " "	0	6	0
M. MOODY.			
OVERTURE, "DER STERBENDE KRIEGER"	0	4	0
OVERTURE IN A	0	5	0
"THEMISTOKLES," Overture for a Military Band	0	5	0
MOZART.			
TWELFTH MASS	0	15	0
E. MUNDELLA.			
VICTORY OF SONG (Female Voices) ...	0	5	0
F. A. G. OUSELEY.			
MARTYRDOM OF ST. POLYCARP ...	1	5	0
C. H. H. PARRY.			
BLEST PAIR OF SIRENS	0	7	6
JOB	2	2	0
SYMPHONIC VARIATIONS	0	10	0
PERCY PITT.			
AIR DE BALLET (for String Orchestra)...	0	2	0
BALLAD for Violin and Orchestra. (In the Press.)			
E. PROUT.			
SYMPHONY IN F (No. 3, Op. 22) ...	1	5	0
C. SAINT-SAËNS.			
THE HEAVENS DECLARE (Latin and English words)	1	5	0
W. H. SPEER.			
FESTIVAL OVERTURE	0	8	0
SPOHR.			
THE LAST JUDGMENT (English and German words)	1	11	6
Ditto The Overture	0	5	0
Ditto The Second Overture ...	0	5	0
GOD, THOU ART GREAT (English and German words)	0	10	6
CALVARY (English and German words) ...	2	2	0
C. V. STANFORD.			
THE REVENGE. Op. 24	1	1	0
IRISH SYMPHONY IN F MINOR. Op. 28	1	10	0
PRELUDE to the Œpidus Rex of Sophocles	0	6	0
SUITE for Violin Solo and Orchestra ...	1	1	0
SYMPHONY (No. 4) IN F. Op. 31 ...	1	10	0
A. SULLIVAN.			
OVERTURE DI BALLO	0	12	0
IN MEMORIAM. Overture	0	15	0
TE DEUM	1	5	0
THE GOLDEN LEGEND	2	12	6
MUSIC TO "THE TEMPEST"	1	10	0
TSCHAÏKOWSKY.			
PIANOFORTE CONCERTO, No. 3 ...	0	15	0
MARCHE SOLENNELLE	0	7	6
MARCHE MILITAIRE (Military Band) ...	0	4	0

ORCHESTRAL ACCOMPANIMENTS

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CRUSADERS—*N. W. Gade*	,,	J. W. ELLIOTT	7	6
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ELIJAH—*Mendelssohn*	,,	E. PROUT	10	6
FIRST MASS—*Mozart*	,,	WINDEYER CLARK	5	0
GALLIA—*Ch. Gounod*	,,	T. E. AYLWARD	2	6
GOD, THOU ART GREAT—*Spohr*	,,	KING HALL	2	6
HEAR MY PRAYER—*Mendelssohn*	,,	MYLES B. FOSTER	2	0
HYMN OF PRAISE—*Mendelssohn*	,,	J. W. ELLIOTT	7	6
JOAN OF ARC—*A. R. Gaul*	,,	,,	7	6
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THE TIMES.

That the new Cantata is a work of the highest genius, worthy in all respects to rank with the best work of the composer, will hardly be contested.

DAILY TELEGRAPH.

Dr. Parry is developing a partiality for following in the steps of Handel as regards choice of subject and words. Who has a better title so to do? For the Oxford "Choragus" is, in some sort, our living Handel, resembling his great predecessor in strength and directness of utterance, in the sustained interest with which he can invest purely diatonic melody and harmony, and in the completeness with which his music reflects a thoroughly English spirit. This, of course, does not imply imitation. Save in a few cases, Dr. Parry has taken nothing directly from his mighty exemplar, while nearly always his music is largely influenced by the legitimate developments of modern times. Its distinctive character and greatest glory, in point of fact, is that it continues the style and inspiration of the past in the forms of the present, and welds new links of a lengthening chain which stretches back to the beginning of the art as we now understand it. The new piece does not suffer at all by comparison with its predecessors from the same pen. In all respects it is worthy to stand beside "St. Cecilia's Day," and to join hands with that masterwork of modern English art, "Blest pair of Sirens." . . . To sum up, over this new work beauty is spread—beauty of theme, beauty of treatment, both in harmony and counterpoint; and the beauty of the higher expression which does not depend upon technical means. Dr. Parry has, therefore, scored again, and our English art is the richer by a masterpiece.

DAILY NEWS.

The music may be regarded as a fresh example of the pure English style which Dr. Parry so successfully adopted in "St. Cecilia." There are a series of, for the most part, remarkably fine choruses, divided by solos; while the orchestration, which is very elaborate, and in certain parts extremely difficult, is employed not only to give the necessary relief, but also—where reference is made to the lark, the nightingale, the "far-off curfew sound," and elsewhere—to impart realistic touches of a highly effective character.

MORNING POST.

Those who delight in the able use of artistic material will find in the Cantata much that will not only please, but much that will interest them. The treatment is symphonic in style, and belongs to that school which has for its ideal the possibilities of vocal music associated with orchestral colouring, as represented in Beethoven's Ninth Symphony. There is no irritating presence of the *Leitmotiv*, though certain characteristic phrases are here and there to be traced. There is an influence of the study of Wagner to be distinguished; but, on the whole, the work is hearty, healthy, and good.

DAILY CHRONICLE.

Without further preamble, it must be said that the composer in the first work he has written for a Norwich Festival has achieved a decided success. . . . The choral work, though not elaborate, comprises some of his most telling effects, whilst the instrumentation is characterised by all the cleverness and picturesque fancy we are wont to expect from Dr. Parry's pen.

DAILY GRAPHIC.

The choral numbers are quite on a level with the best work that Dr. Parry has ever achieved. Indeed, I do not think he has ever penned anything to equal the section, "And when the sun begins to fling," which is positively studded with shining thoughts. The hearer again cannot fail to be struck with the unerring appropriateness of the orchestral passages which connect the successive portions of Milton's poem. The instrumentation is full of interesting and felicitous touches. I would single out for especial notice the charming syncopated passages for the woodwind at the close of the introductory symphony; the very effective embroidery for the flute which accompanies the passage descriptive of the lark; the graceful solo for first violin that so well conveys the romantic spirit of "such sights as youthful poets dream"; and the singularly effective use of the trombones in the accompaniment to the words, "the melting voice in mazes running." The chorus did their work with obvious enjoyment and excellent results, and in the splendid reception accorded to Dr. Parry at the close of his work the loudest cheers came from the executants.

SUNDAY TIMES.

Whether Mirth or Melancholy be the theme, Dr. Parry's music never ceases to interest the listener, now by its masterly imitation (or, rather, reflection) of the old English style, now by its contrapuntal skill, now by the grace of its melody, now by some clever, startling orchestral device from the rich store that modern art affords. . . . In one respect the new Cantata is an advance upon his previous works: the solos are more interesting and more grateful for the singer. At the same time the choruses and the instrumentation are worthy of any score that Dr. Parry has yet given us. The natural deduction to be made from all this is that "L'Allegro ed il Pensieroso" abundantly deserved the success it won at Norwich.

WEEKLY DISPATCH.

Dr. Parry has succeeded beyond all hope, and "L'Allegro" is in every respect equal, if not superior, to "St. Cecilia's Day." We have the same direct heartiness of expression, broad English style, and complete mastery of every resource open to a musician. . . . "L'Allegro" is by no means easy, but it will repay the attention of choral societies.

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